BOSTON SYMPHONY ORCHESTRA

2001 SEASON

Tanglewood



SEIJI OZAWA MUSIC DIRECTOR

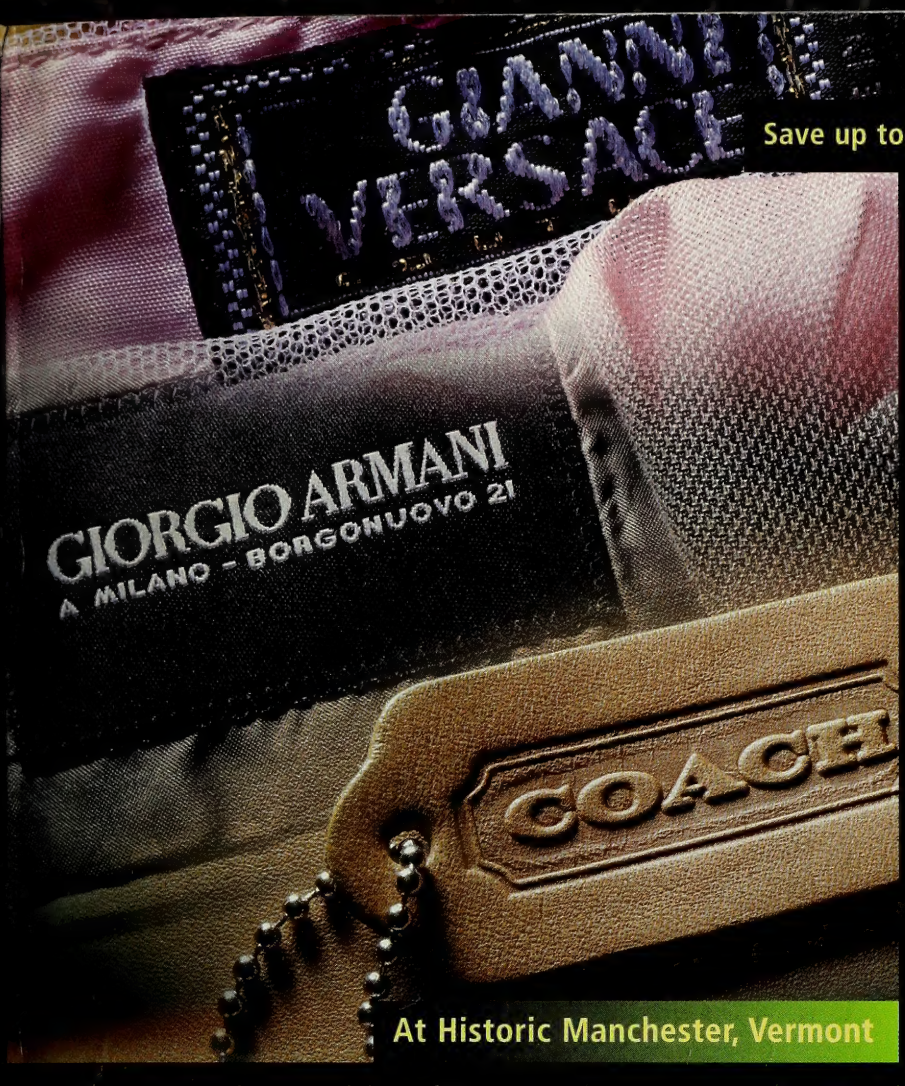
BERNARD HAITINK PRINCIPAL GUEST CONDUCTOR

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com



Save up to 70% off retail everyday!

At Historic Manchester, Vermont

Manchester Designer Outlets

Visit us online at manchestervermont.com



© MDO, 2001

Allen-Edmonds/
Nick Hilton Collection
Baccarat
Brooks Brothers
Coach
Cole-Haan
Crabtree & Evelyn
Dansk
Dockers Outlet by Designs
Escada
Garnet Hill
Giorgio Armani
General Store
Godiva Chocolatier
Hickey-Freeman/
Bobby Jones
J. Crew
Johnston & Murphy
Jones New York
Levi's Outlet by Designs
Lion's Share Bakery
Maidenform
Mikasa
Movado
OshKosh B'Gosh
Overland
Peruvian Connection
Polo/Ralph Lauren
Seiko The Company Store
Timberland
TSE
Tumi/Kipling
Versace Company Store
Yves Delorme
for Palais Royal

Phone (800) 955.SHOP

Masks and Statues collected by Albert Gordon since 1965



ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262



Seiji Ozawa, *Music Director*
Ray and Maria Stata Music Directorship
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
Julian Cohen, *Vice-Chairman*
Deborah B. Davis, *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Dr. Nicholas T. Zervas, *President*
Harvey Chet Krentzman, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*
Ray Stata, *Vice-Chairman*

Harlan E. Anderson
Diane M. Austin, *ex-officio*
Gabriella Beranek
Jan Brett
Paul Buttenwieser
James F. Cleary
John F. Cogan, Jr.
William F. Connell
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Julian T. Houston
Edna S. Kalman
Nan Bennett Kay, *ex-officio*
George Krupp
R. Willis Leith, Jr.
Ed Linde
Richard P. Morse
Mrs. Robert B. Newman
Robert P. O'Block
Peter C. Read
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weiner

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Archie C. Epps
Mrs. John H. Fitzpatrick
Dean W. Freed
Mrs. George I. Kaplan
George H. Kidder
Mrs. August R. Meyer
William J. Poorvu
Irving W. Rabb
Mrs. George Lee Sargent
Richard A. Smith
John Hoyt Stookey
John L. Thorndike

Other Officers of the Corporation

Thomas D. May *and* John Ex Rodgers, *Assistant Treasurers*
Suzanne Page, *Clerk of the Board*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Nan Bennett Kay, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Caroline Dwight Bain
George W. Berry
Mark G. Borden
William L. Boyan
Alan Bressler
Robin A. Brown
Samuel B. Bruskin
William Burgin
Dr. Edmund B. Cabot
Mrs. Marshall Nichols Carter
Earle M. Chiles
Mrs. James C. Collias
Eric D. Collins
Ranny Cooper
Martha H.W. Crowninshield
Diddy Cullinane
Joan P. Curhan
Robert W. Daly
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
JoAnne Walton Dickinson
Harry Ellis Dickson
Francis A. Doyle
Goetz B. Eaton
Jane C. Edmonds
William R. Elfers
George M. Elvin
Pamela D. Everhart
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
A. Alan Friedberg
Dr. Arthur Gelb
Mrs. Kenneth J. Germeshausen
Robert P. Gittens
Michael Halperson
John P. Hamill
Ellen T. Harris
Deborah M. Hauser
Carol Henderson
Anne C. Hodsdon
Phyllis S. Hubbard
F. Donald Hudson
Roger Hunt
Ernest Jacquet
Lola Jaffe
Mrs. Robert M. Jaffe
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Susan Beth Kaplan
William M. Karlyn
Steven E. Karol
Frances Demoulas Kettenbach
Douglas A. Kingsley
Robert Kleinberg
David I. Kosowsky
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Thomas H. Lee
Alexander M. Levine
Christopher J. Lindop
Edwin N. London
Diane H. Lupean
John A. MacLeod II
Carmine Martignetti
Barbara E. Maze
Thomas McCann
Patricia McGovern
Joseph C. McNay
Dr. Martin C. Mihm, Jr.
Nathan R. Miller
Molly Beals Millman
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
May H. Pierce
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Edward I. Rudman
Michael Ruettgers
Carol Scheifele-Holmes
Roger T. Servison
Ross E. Sherbrooke
L. Scott Singleton
Gilda Slifka
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Larry Weber
Stephen R. Weber
Robert S. Weil
Robert A. Wells
Mrs. Joan D. Wheeler
Reginald H. White
Margaret Williams-DeCelles
Robin Wilson
Robert Winters
Kathryn A. Wong
Richard Wurtman, M.D.

Overseers Emeriti

Sandra Bakalar
Lynda Schubert Bodman
William M. Bulger
Mrs. Levin H. Campbell
Johns H. Congdon
Phyllis Curtin
Phyllis Dohanian
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
Mrs. Richard D. Hill
Susan M. Hilles
Glen H. Hiner
Marilyn Brachman Hoffman
H. Eugene Jones
Leonard Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Laurence Lesser
Frederick H. Lovejoy, Jr.
Mrs. Charles P. Lyman
C. Charles Marran
Mrs. Harry L. Marks
Hanae Mori
Patricia Morse
Mrs. Hiroshi H. Nishino
John A. Perkins
David R. Pokross
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Angelica L. Russell
Roger A. Saunders
Francis P. Sears, Jr.
Mrs. Carl Shapiro
Mrs. Donald B. Sinclair
Mrs. Arthur I. Strang
Mrs. Thomas H.P. Whitney
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Michael J. Joyce, *President*
Leo L. Beranek, James F. Cleary, William F. Connell, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

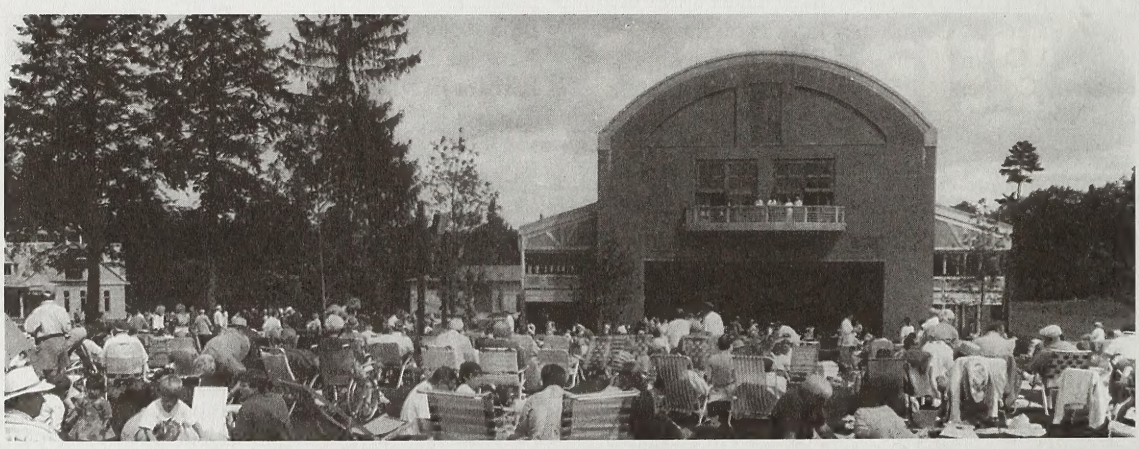
Lynda S. Bodman
Robin A. Brown
Diddy Cullinane
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
Bink Garrison
John P. Hamill
Steven E. Karol
Edmund Kelly
Christopher J. Lindop
Carmine Martignetti
Thomas May
J. Kent McHose
Joseph McNay
Patrick J. Purcell
Roger T. Servison
Ray Stata
William Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Nicholas T. Zervas • Nan Bennett Kay

Officers of the Boston Symphony Association of Volunteers

Diane M. Austin, *President*
William A. Along, *Executive Vice-President/ Administration*
Nancy Ferguson, *Executive Vice-President/ Fundraising*
Muriel Lazzarini, *Executive Vice-President/ Tanglewood*
Charles W. Jack, *Treasurer*
Linda M. Sperandio, *Secretary*
Doreen M. Reis, *Nominating Committee Chairman*

Maureen Barry, *Symphony Shop Staffing*
Melvin R. Blieberg, *Tanglewood*
Christina M. Bolio, *Public Relations*
Richard D. Dixon, *Education and Outreach*
Michael Flippin, *Resource Development*
Ann M. Philbin, *Fundraising Projects*
Mary Marland Rauscher, *Hall Services*
Donna Riccardi, *Membership*



Walter H. Scott

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity
Tony Beadle, *Manager, Boston Pops*
J. Carey Bloomfield, *Director of Development*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Director of Finance and Business Affairs*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Smedvig Taylor, *Director of Public Relations and Marketing*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Programming, Boston Pops*
Jana Gimenez, *Production Manager, Boston Pops*

Sheri Goldstein, *Personal Assistant to the Conductor, Boston Pops* • Julie Knippa, *Administration Coordinator, Boston Pops* • Margo Saulnier, *Artistic Coordinator, Boston Pops*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Craig R. Kaplan, *Controller*
Roberta Kennedy, *Manager, Symphony Shop*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Michelle Green, *Executive Assistant to the Director of Finance and Business Affairs* • Maya Levy, *Budget Assistant* • Pam Netherwood, *Assistant Manager, Symphony Shop* • John O'Callaghan, *Payroll Accountant* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Assistant Payroll Accountant/Accounting Clerk*

DEVELOPMENT

Jo Frances Kaplan, *Director of Foundation and Government Support*
Michael Newton, *Director of Corporate Programs*
Elizabeth P. Roberts, *Director of Individual Giving*
Tracy Wilson, *Director of Tanglewood Community Relations and Development Liaison*

Jill Ashton, *Executive Assistant to the Director of Development* • Howard L. Breslau, *Senior Major Gifts Officer* • Judi Taylor Cantor, *Director of Planned Giving* • Diane Cataudella, *Manager of Stewardship Programs* • Rebecca R. Crawford, *Director of Development Communications* • Sally Dale, *Director of Stewardship and Development Administration* • Elizabeth Drolet, *Senior Major Gifts Officer* • Adrienne Ericsson, *Grants Coordinator* • Sandy Eyre, *Associate Director, Tangle-wood Annual Fund* • Sarah Fitzgerald, *Supervisor of Gift Processing and Donor Records* • Michelle Giuliana, *Administrative Assistant, Corporate Programs* • Julie Hausmann, *Acting Director, Boston Symphony Annual Fund* • Deborah Hersey, *Director of Development Services and Technology* • Laura Hoag, *Program Coordinator, Corporate Programs* • Blaine Hudson, *Major Gifts Coordinator* • Justin Kelly, *Data Production Coordinator* • Patricia Kramer, *Associate Director, Corporate Programs* • Katherine Leeman, *Annual Fund Coordinator* • Barbara Levitov, *Director of Development Events* • Naomi Marc, *Stewardship Program Coordinator* • Meredith McCarroll, *Tanglewood Development Coordinator* • Destiny McDonald, *Major Gifts Coordinator* • Gerrit Petersen, *Associate Director, Foundation and Government Support* • Phoebe Slanetz, *Associate Director of Development Research* • Emily Smith, *Research Analyst* • Mary E. Thomson, *Program Manager, Corporate Programs* • Adea Wood, *Receptionist/Administrative Assistant*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Amy Brogna, *Coordinator of Education Programs* • Leslie Wu Foley, *Community Programs Administrator* • Walter Ross, *Educational Activities Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Sid Guidicianne, *Front of House Manager* • Melissa Jenkins, *Assistant to the Director of Event Services* • Emma-Kate Jaouen, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Anne Marie Coimbra, *Human Resources Manager* • Dorothy DeYoung, *Benefits Manager*

INFORMATION TECHNOLOGY

Robert Bell, *Director of Information Technology*

Andrew Cordero, *Special Projects Coordinator* • John Lindberg, *Help Desk Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *Software Support Representative*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Sean J. Kerrigan, *Associate Director of Media Relations* • Jonathan Mack, *Media Relations Associate* • Amy E. Rowen, *Media Relations Assistant/Assistant to the Director of Public Relations and Marketing* • Kate Sonders, *Staff Assistant*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Gretchen Borzi, *Marketing Coordinator for Print Production and Retail Promotion* • Richard Bradway, *Manager of Internet Marketing* • Helen N.H. Brady, *Director of Group Sales* • David Carter, *Subscription Representative/Disability Services Coordinator* • Susan Dunham, *Subscription Representative* • Jennifer Fletcher, *Marketing Assistant* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Faith Hunter, *Group Sales Manager* • Chloe Insogna, *SymphonyCharge Coordinator* • James Jackson, *Call Center Manager* • Amy Kochapski, *Assistant Subscription Manager* • Michele Lubowsky, *Subscription Representative* • Mara Luzzo, *Manager of Subscriptions and Telemarketing Programs* • Jason Lyon, *SymphonyCharge Assistant Manager* • Mary MacFarlane, *Assistant Call Center Manager* • Sarah L. Manoog, *Director of Marketing Programs* • Michael Miller, *SymphonyCharge Manager* • Danielle Pelot, *Marketing Coordinator for Advertising and Tourism Promotion* • George Saulnier, *Subscription Data Entry Coordinator*

Box Office Russell M. Hodsdon, *Manager* • Kathleen Kennedy, *Assistant Manager* •

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Julie Giattina, *Coordinator* • Marjorie Chebotariov, *Manager of Student Services* • Brian Wallenmeyer, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Scott Tenney

TANGLEWOOD SUMMER MANAGEMENT STAFF

Leslie Bissaillon, *Glass House Manager* • Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Susan Monack, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives



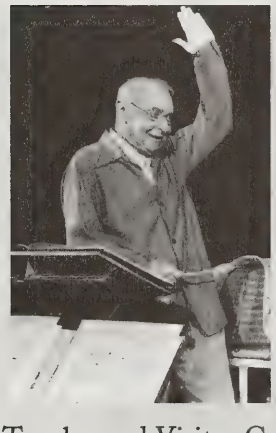
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern

A "Special Focus" Exhibit at the Tanglewood Visitor Center: Remembering Serge Koussevitzky on the 50th Anniversary of his Death



Perhaps no figure in the history of the Boston Symphony Orchestra has had as far-reaching an impact as the Russian-born Serge Koussevitzky (1874-1951), who served as the BSO's music director for twenty-five years, from 1924 to 1949. Dr. Koussevitzky died on June 4, 1951, at seventy-seven. During his tenure, the BSO gave an unprecedented number of American and world premieres; undertook a commissioning program—in 1930, to mark the orchestra's fiftieth anniversary—that has served as a model for BSO commissioning programs that continue to this day; took up permanent summer residency in the Berkshires, in 1936; and founded the Tanglewood Music Center, in 1940. To mark the 50th anniversary of Koussevitzky's death and to recognize Koussevitzky's enormous legacy, the BSO Archives has mounted a special focus exhibit in the Tanglewood Visitor Center featuring photographs of the legendary conductor.

Shown here is a rare photograph of Serge Koussevitzky (photograph by Krig Sahl, October 1938, courtesy Trustees of the Boston Public Library, Laning Humphrey Collection). The photographs on display in the Visitor Center were assembled from a variety of sources, including the BSO Archives; the private collection of Erika Stone, Photographer; the Laning Humphrey Collection in the Boston Public Library; and the Heinz W. Weissenstein Collection, Whitestone Photographs, Lenox, MA.

venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by dis-

Programs copyright ©2001 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Cassettes
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



tinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 2001 summer season includes a fully staged production of Ravel's *L'Heure espagnole* under the direction of Seiji Ozawa and a concert version of Ravel's *L'Enfant et les sortilèges* conducted by Robert Spano. André Previn will conduct the Tanglewood Music Center Orchestra in a performance of Benjamin Britten's *Sinfonia da Requiem.* TMC Composition Fellows will collaborate in a Choreographer-Composer Lab with the Jacob's Pillow Dance Festival. They will also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music, this year under the direction of British composer/conductor Oliver Knussen and with American composer Charles Wuorinen as composer-in-residence. String players will participate in the Juilliard String Quartet Seminar with members of the Juilliard String Quartet, BSO members, and such distinguished TMC faculty members as Norman Fischer and Andrew Jennings. Special pre-season seminars include a three-day family Youth Concert Seminar in which a select group of TMC Fellows has the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a weeklong workshop on Bach cantata performance led by Craig Smith, director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

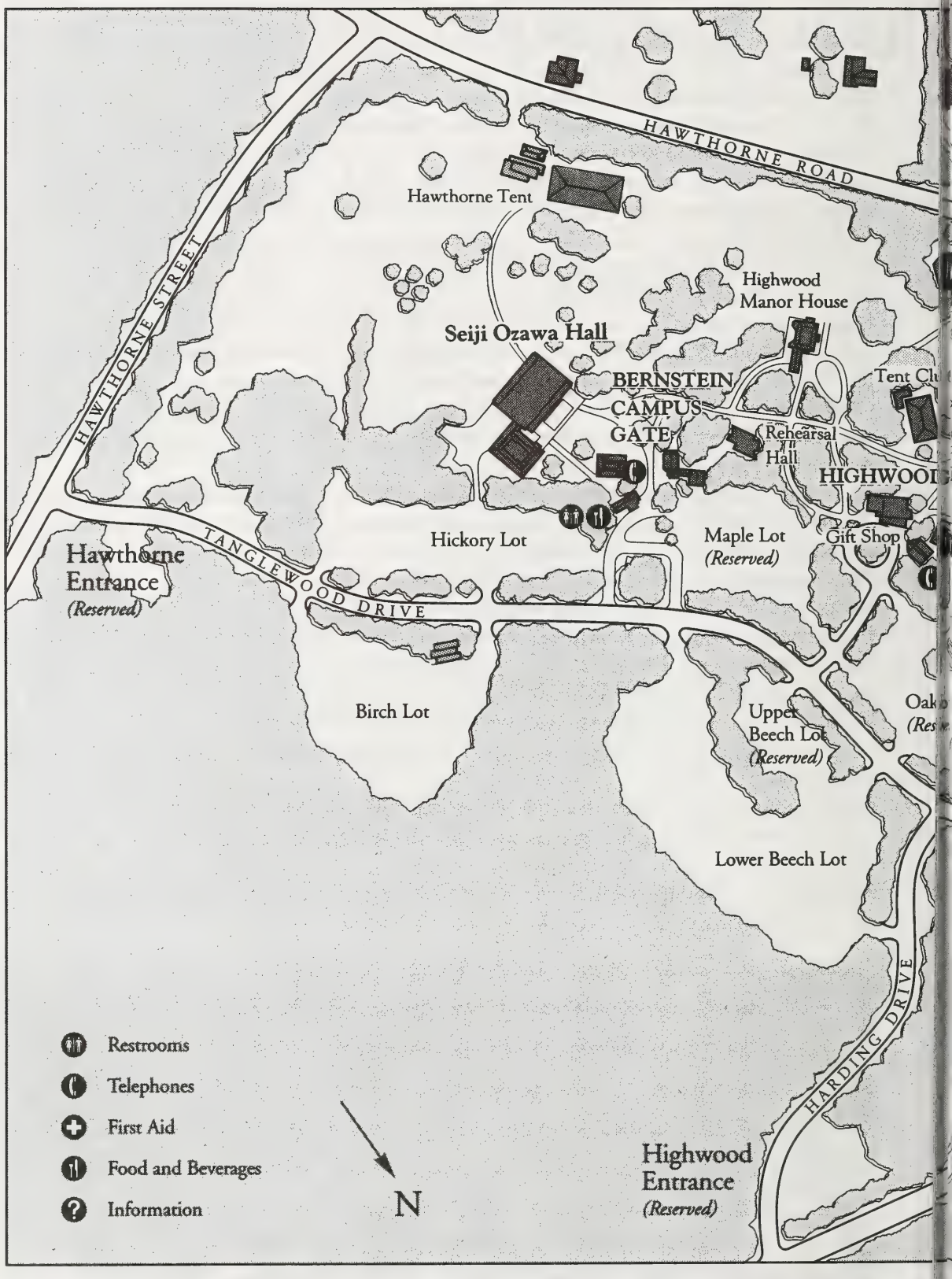
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

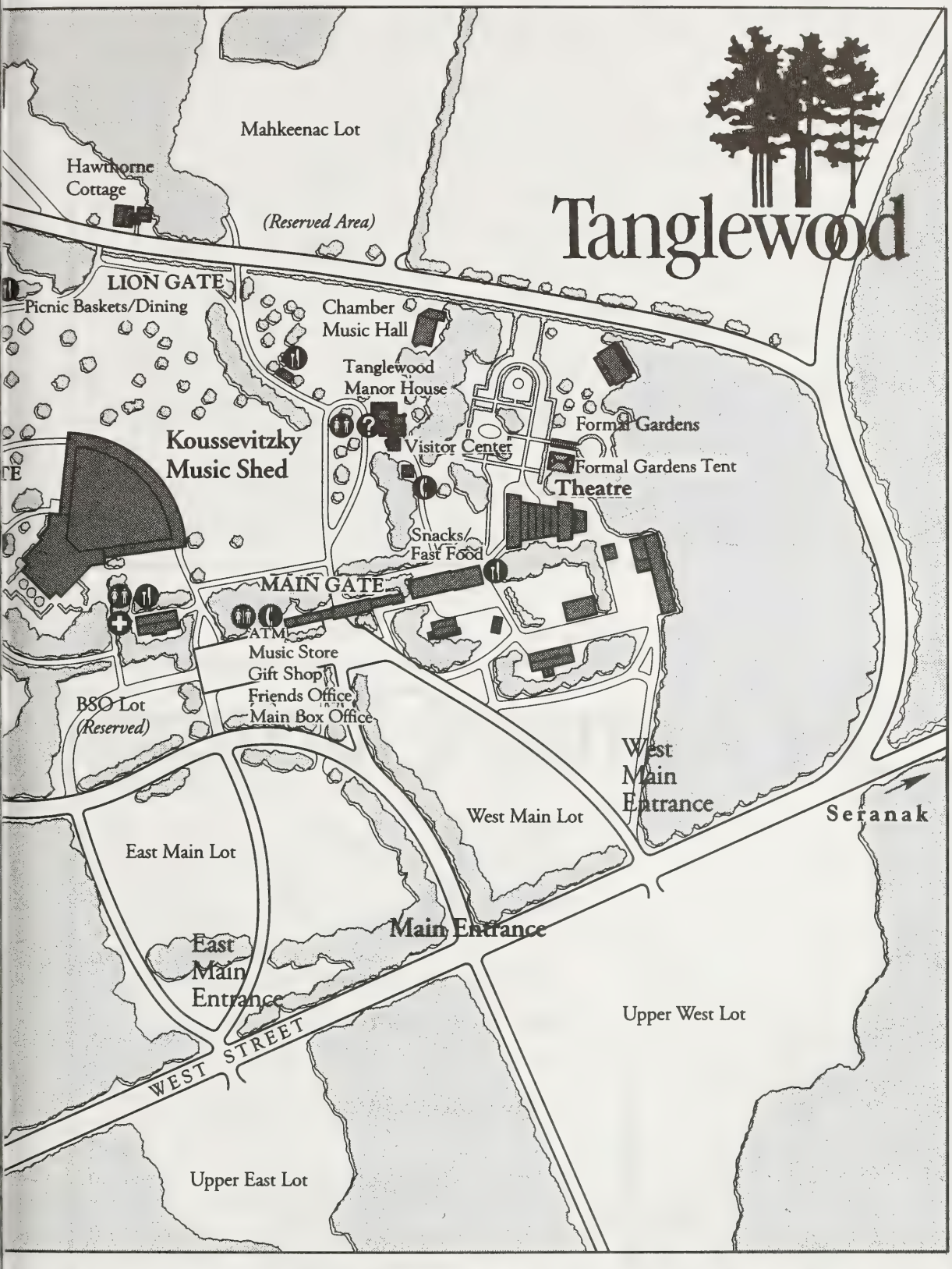
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOOD
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Highwood
Entrance
(Reserved)
Restrooms
Telephones
First Aid
Food and Beverages
Information
N


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

Make The Red Lion Inn Part of Your Summer Program

After you've enjoyed an evening of art and entertainment, indulge yourself with another fine performance. Enjoy the perfect summer drink on our front porch. Also join us for lunch or dinner in the flower-laden courtyard, or in our antiques-filled dining room.

Please telephone 413-298-5545 for reservations.

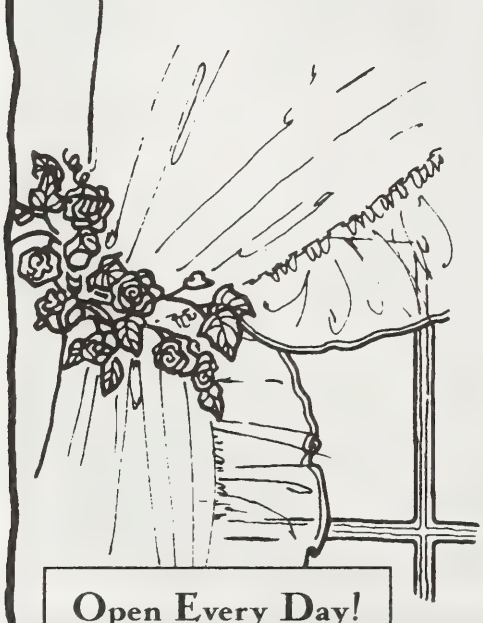


THE RED LION INN

Food & Lodging since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Proud to Receive a 2000 *Wine Spectator* Award of Excellence.

Country Curtains® RETAIL SHOP



Pretty Windows... For Busy People!

If you want prettier windows, but don't have lots of time, visit our one-stop shop for everything you'll need.

The Red Lion Inn
Main Street
Stockbridge, MA
413 298-5565
www.ccretailshops.com

Open Every Day!

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: AS OF THIS SEASON, TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165.
To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Saturday from 11 a.m. to 2:30 p.m. and on Sundays from noon until 7 p.m. on concert evenings. On Friday and Saturday nights, the Café remains open through intermission. Visitors are invited to picnic before concerts.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

THE FAREWELL PERFORMANCE

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare directed by Tina Packer

July 20 - September 2 on the outdoor Mainstage



Pictured: Tod Randolph

SHAKESPEARE & COMPANY

shakespeare.org

413-637-3353

Order subscriptions today or call for a free brochure.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four or seven rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the thirteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, Mr. Ozawa conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Seiji Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary

doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

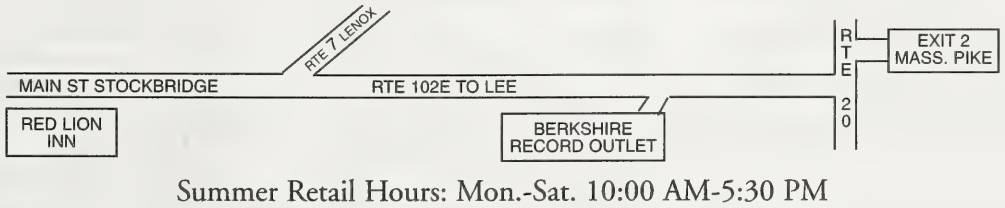
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3½ miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.broinc.com (413) 243-4080



BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

°Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

°Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

§Gerald Elias

§Frank Powdermaker

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

°John Salkowski
Erich and Edith Heymans chair

* *Participating in a system of rotated seating*
§ *Substituting, Tanglewood 2001*
‡ *On sabbatical leave*
° *On leave*

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
§Joseph Holt

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

Stage Assistant
Harold Harris

COACH
©2000 COACH®

COACH
FACTORY



PRIME OUTLETS AT LEE 413.243.4897

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now completing its 120th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is renowned as one of the world's most important music festivals; it helps develop future audiences through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the summer, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-2001 season celebrates the centennial of Symphony Hall, and the rich history of music performed and introduced there since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as

Inspired by the Everyday. Formed into the Extraordinary.

The Fine Art of Craft: 1801-2001

A series of independent, yet closely connected exhibits celebrating the changing nature of handcrafted art over the past two centuries.

June 8th – September 3rd THE BERKSHIRE MUSEUM
Route 7, Pittsfield 413-443-7171 berkshiremuseum.org

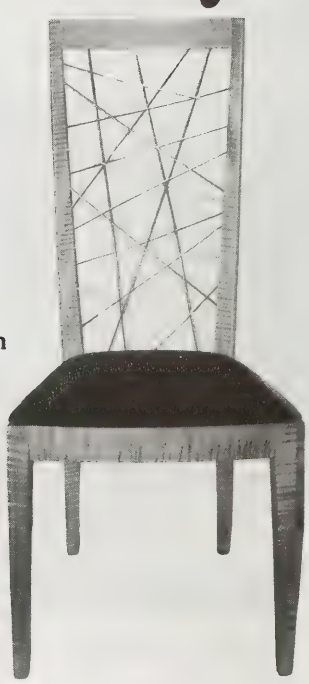
Best in Massachusetts Crafts
Award-winning Contemporary Designs

The Crafts Tradition
Traditional American Works

Hands on Crafts
With The Interlaken School of Arts

Antique Oriental Rugs from the Silk Road
The Gregorian Family Collection

Canoes, Currency & Christmas Cards
Made in Massachusetts by Crane & Co.



FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

THE BERKSHIRES
America's Premier Cultural Resort

twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boson Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-eighth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2000-2001 Symphony Hall Centennial Season brought the world premiere of a newly commissioned work from John Corigliano; new works by Michael Colgrass and André Previn are scheduled for 2001-2002. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

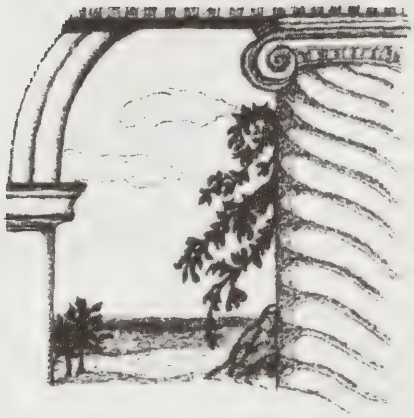
Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

La Pace

Italian bed and bath...



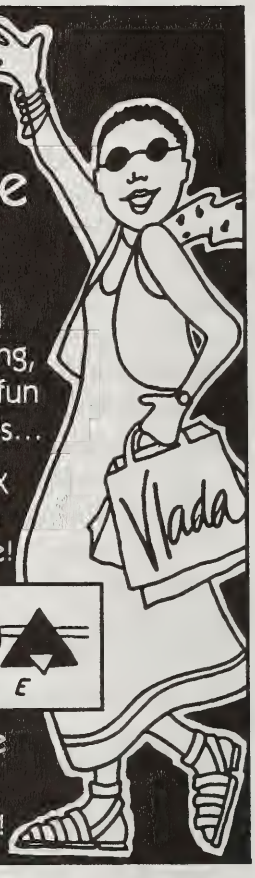
...with an attitude

313 Main Street
Great Barrington, MA 01230
413-528-1888

Classically Classy & Comfortable Clothes!

an intriguing shop full of outstanding clothing, jewelry, accessories, fun cards & fabulous finds...

Eileen Fisher • PA • FLAX
Fat Hat • Sarah Arizona
Christy Allen & lots more!



VLADA BOUTIQUE

elm st • stockbridge
413•298•3656
visit our new sale room!



Frelinghuysen Morris
House & Studio

Tour the studio and house of celebrated 20th century artists.
Season runs July through October.
Open Thursday through Sunday.
Hourly guided tours: 10am to 3pm
Tel: 413.637.0166 • www.frelinghuysen.org

Editor's Pick 2001 Yankee Magazine's Travel Guide to New England

Bordering Tanglewood

THE WORLD'S BEST IMPORTED

CHOCOLATES

& ART

Featuring **AWARD-WINNING**:

"Superb" Truffles & Pralines,
27 Different Chocolate Bars
Amazing Nut Brittles & Toffees
Hot Chocolate Mixes & Sauces
Valhrona Cooking Chocolate
Extraordinary Butter Crunches, etc.

Weekly Specials & Tastings

4 Housatonic St. Lenox, MA (413) 637-9114

Also available in the home version.



"Bose breaks the mold... Who said American companies can't innovate?"
– Rich Warren, *Chicago Tribune*

The power of the orchestra. The vocal agility of the diva. The inspiration of the conductor. A live performance plays to our souls as much as our ears.

Of course no home music system can bring you the full experience of a live performance. But at Bose®, we won't stop trying. Our engineers have spent the last 35 years inventing breakthrough technologies and products, so now we're closer than even we thought possible.

If you haven't listened to a Bose music system lately, audition one at a retailer near you. And see for yourself just how close the home version comes to the live performance.

For more information, or to find a retailer near you, call **1-800-444-BOSE.**
Or visit our website at www.bose.com.

BOSE®
Better sound through research®


Life
is but a dream
At Canyon Ranch in the Berkshires Health Resort, enjoy shining summer days devoted to fitness and play, then dream of lively arts by night.
There's no better accompaniment to our classic healthy vacation than the music, dance and theater that fills the Berkshires with a celebration of life.
Reservations: 800-326-7080
www.canyonranch.com
Dream on
CANYON RANCH
IN THE BERKSHIRES
HEALTH RESORT
LENOX • MA
To tour our award-winning health resort,
call 413-637-4400, Ext. 5504.

Take a look at yourself, America.

Special Exhibition
Now through October 21

Norman Rockwell: Pictures for the American People

The
Norman
Rockwell
Museum
at Stockbridge

Rt. 183, Stockbridge, MA
413-298-4100, ext. 220
www.nrm.org

Ford Motor Company
The exhibition and its national tour are made possible by Ford Motor Company

Fidelity Investments

Education programs for the national tour are made possible by Fidelity Investments through the Fidelity Foundation. The exhibition in Stockbridge is made possible by Fidelity Investments and the Fidelity Foundation.

Audio tours courtesy of CountryCurtains and The Red Lion Inn, Stockbridge, MA.



Norman Rockwell, *Rosie the Riveter* (detail)
©1943 The Curtis Publishing Company.

Outside your back door.



Miles of nature trails through pine forests

Championship golf by Rees Jones & Nicklaus Design

Shops and restaurants within walking distance

2,000 acres of backyard with views of woods, golf, meadow, horizon

The Pinehills

Neighborhoods with townhomes, single family and custom homes by The Green Companies, Whitman Homes and Kistler & Knapp. Starting in the $400,000s up to over $1 million. New commuter rail nearby with 55-minute service to South Station in Boston. Visit the Summerhouse information center, open daily 9 am to 5 pm.

Exit 3 off Route 3 in Plymouth, Massachusetts Toll-Free [888] 209-8880 [508] 209-2000

Created by New England Development, The Green Companies and Wallace Associates

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898



Boston Early Music
Festival & Exhibition

Boston Early Music Festival & Exhibition extends heartfelt thanks
to the following individuals and institutions
for their extraordinary support of

THÉSÉE

Constellation Center, Cambridge, MA
&
Glenn KnicKrehm
Lead Production Sponsor

Randolph J. Fuller
Sponsor of sets for Thésée *productions*

Ann Monks Barry
Sponsor of Laura Pudwell, Medée

Bernice and Ted Chen
Sponsors of dancers' costumes for Thésée *productions*

Carol Avery Haber
Sponsor of Ellen Hargis, Æglé, *and her costume*

Ellen and Arnold Zetcher
Sponsors of Howard Crook, Thésée

Diane and John-Paul Britton
Sponsor of Suzie LeBlanc, Cléone

David and Marie Louise Scudder
Sponsor of Kendra Colton, La Grande Prestresse *and* Minèrve

Christian Nolen and Susan Denny
Sponsor of a Dancer

Medée's costume is sponsored in part by Emily Cross Farnsworth

2001 Tanglewood

Friday, June 22, at 7, Theatre
Saturday, June 23, at 7, Theatre

Thésée

Tragédie en musique

Music by Jean-Baptiste Lully (1632-1687)
Libretto by Philippe Quinault (1635-1688)

First performance, January 10, 1675,
at the Royal Residence of Saint-Germain en Laye

Paul O'Dette & Stephen Stubbs, *Music Directors*
Gilbert Blin, *Stage Director*
Lucy Graham, *Choreographer*
Robin Linklater, *Designer*
Steven Rosen, *Lighting Designer*
Anna Watkins, *Costume Supervisor*
Kathleen Fay, *Executive Producer*
Joseph Levendusky, *Associate Producer*

Boston Early Music Festival extends heartfelt thanks to the
Handel & Haydn Society
for its leadership support of this production,
Association Français d'Action Artistique (AFAA)
for its generous contribution to this production and the entire Festival, and
Les Arts Florissants, directed by William Christie,
for allowing BEMF to borrow scores and parts for our production of Lully's *Thésée.*

There will be a brief pause after Act I and an intermission after Act II.

The Boston Early Music Festival's 2001 Yearbook, containing additional program information for this performance, a complete libretto with translation, complete artist biographies, and additional background information on Lully's *Thésée* and the Boston Early Music Festival & Exhibition is on sale near the entrance to the Theatre.

2001-2002 Boston Early Music Festival Concerts

An international array of the finest Early Music performers!

from France

ENSEMBLE DOULCE MÉMOIRE

Denis Raisin-Dadre, *director*
Requiem des Rois de France
Music by Eustache du Caurroy (1549-1609)
Saturday, November 3, 2001 8 PM
Emmanuel Church, Boston

from England

THE TALLIS SCHOLARS

Peter Phillips, *director*
Tallis' "Missa Puer Natus" & works by Obrecht, Victoria, Parsons & Prætorius
Friday, December 7, 2001 8 PM
Jesuit Urban Center, Boston

from France

LES ARTS FLORISSANTS

William Christie, *director*
Charpentier *Messe de Minuit*
Sunday, December 16, 2001 3 PM
Jesuit Urban Center
co-production with FleetBoston Celebrity Series
☞ *For subscribers only!*

from the U.S.A.

PAUL O'DETTE

Jacaras–Music for Vihuela & Baroque Guitar by Mudarra, Milan, Narvaez & de Murcia
Saturday, January 12, 2002 8 PM
1st Lutheran Church, Boston's Back Bay

from England

ANDREW MANZE, violin
RICHARD EGARR, harpsichord

Stylus Phantasticus – Fantastic Style in Italy from the 17th to the 18th century
Sat., February 2, 2002 8 PM Location TBD

from Belgium

COLLEGIUM VOCALE GENT

Philippe Herreweghe, *director*
Schütz "Musicalische Exequien" & works by Buxtehude, Kuhnau, Bruhns & Bach
Sunday, February 10, 2002 3 PM
Jesuit Urban Center

from Germany

CAMERATA KÖLN

Virtuoso Baroque Music from Germany
Michael Schneider, *recorder & flute*
Karl Kaiser, *flute*; Sabine Lier, *violin*
Ingeborg Scheerer, *viola & violin*
Rainer Zipperling, *'cello & viola da gamba*
Sabine Bauer, *harpsichord*
Friday, March 8, 2002 8 PM
Emmanuel Church, Boston

from Germany

SEQUENTIA

Benjamin Bagby, *director*
Symphony of the Spheres – Hildegard von Bingen
Saturday, April 20, 2002 8 PM
Emmanuel Church
Sequentia 25th Anniversary Concert!

from Spain

MICROLOGUS

Madre de Deus–Cantigas de Santa Maria
Sat., April 27, 2002 8 PM Location TBD

from Germany & Spain

ENSEMBLE KAPSBERGER

Rolf Lislevand, *director*
Santiago de Murcia
Saturday, May 11, 2002 8 PM
Emmanuel Church

Subscriptions on sale NOW! Individual tickets on sale after September 17.

Telephone BEMF today with VISA, MC, AmEx or Discover. WWW.BEMF.ORG

Call 617/661-1812 or 262-0650 or fax 617/267-6539.

Thésée

Cast

in order of appearance

Un Plaisir (*a Pleasure*) Aaron Engebreth
Un autre Plaisir (*another Pleasure*) Mark Sprinkle
Un des Jeux (*one of the Games*) Gerald Thomas Gray
Trois de la Troupe des Jeux (*three of the Games*) Mark Sprinkle, Gerald Thomas Gray & Aaron Engebreth
Trois de la Troupe des Plaisirs (*three of the Pleasures*) Thomas A. Gregg, William D. Hudson & Alexander Prokhorov
Vénus (*Goddess of Love*) Ann Monoyios
Mars (*God of War*) Paul Guttry
Cerés (*Goddess of Harvest*) Jayne Tankersley
Bacchus (*God of Wine*) Marc Molomot
Æglé (*Princess raised by Ægée*) Ellen Hargis
Cléone (*Confidante of Æglé*) Suzie LeBlanc
Arcas (*Confidant of Ægée*) Olivier Laquerre
La Grande Prêtresse de Minèrve (*the High Priestess of Minerva*) Kendra Colton
Un Combatant (*a warrior*) Paul Guttry
Ægée (*King of Athens*) Bernard Deletré
Les Prêtresses de Minèrve (*the Priestesses of Minerva*) Michela Macfarlane, Alison Mondel, Megan Sharp, Deborah Rentz-Moore, Jessica Adda Hanf & Kamala Soparkar
Medée (*Princess and sorceress*) Laura Pudwell
Dorine (*Confidante of Medée*) Ann Monoyios
Deux Vieillards (*two old Athenian men*) Marc Molomot, Gerald Thomas Gray
Thésée (*unknown son of Ægée*) Howard Crook
Deux Bergères (*two Shepherdesses*) Jayne Tankersley & Megan Sharp
Deux autres Bergères (*two other Shepherdesses*) Michela Macfarlane & Deborah Rentz-Moore
Un Berger (*a Shepherd*) Marc Molomot
Un autre Berger (*another Shepherd*) Gerald Thomas Gray
Minèrve Kendra Colton

BEMF Lully Opera Orchestra

Paul O'Dette and Stephen Stubbs, Musical Directors

Violin
Ingrid Matthews, *concertmistress*
Scott Metcalfe, *principal second*
Robert Mealy
Julie Andrijeski
Christopher Verrette

Viola
David Douglass
Daniel Elyar
Laura Jeppesen
Patrick Jordan
Margriet Tindemans
Miloš Valent

Basse de Violons
Emily Walhout, *principal*
Alice Robbins
John Mark Rozendaal
Brent Wissick

Viola da Gamba
Erin Headley

Theorbo & Baroque Guitar
Paul O'Dette
Stephen Stubbs
Catherine Liddell
Lucas Harris

Harpsichord
Peter Sykes
Alexander Weimann

Haute-Contre d'Hautbois
Bruce Haynes, *principal*

Baroque Oboe
Geoffrey Burgess
Lani Spahr

Taille d'Hautbois
Michael Dupree

Baroque Bassoon
Marilyn Boenau, *principal*
Mathieu Lussier

Recorder & Baroque Flute
Michael Lynn
Alison Melville

Musette
Shelley Gruskin
Jean-Christophe Maillard

Baroque Trumpet
John Thiessen
Alex Bonus

Percussion
Marie-Ange Petit

Onstage Musicians
Michael Lynn
Alison Melville
Shelley Gruskin
Jean-Christophe Maillard
John Thiessen
Alex Bonus

SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106



the PORCHES Inn
at MASS MoCA

231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

Dancers in order of appearance

Prologue

Bellone (Bellona)

Caroline Copeland

Act I

Moissonneurs qui suivent Cerés **(Harvesters):**

Carlos Fittante, Georges Keraghel, Marc Leclercq, Kaj Sylegård

Bachantes qui suivent Bacchus **(Bacchante):**

Tina Cassidy, Caroline Copeland, Susan MacNichol, Melinda Sullivan

Act II

Prêtresses dançantes **(Dancing Priestesses):**

Tina Cassidy, Susan MacNichol, Melinda Sullivan

Sacrificateurs combattans dancants **(Dancing combatants):**

Carlos Fittante, Georges Keraghel, Marc Leclercq, Kaj Sylegård

Act III

Populace d'Athènes dançante **(Dancing Athenian populace):**

Caroline Copeland, Susan MacNichol, Georges Keraghel, Marc Leclercq

Viellards et Vieilles dançants (Old dancing Athenians):

Tina Cassidy, Melinda Sullivan, Carlos Fittante, Kaj Sylegård

Act IV

Lutins dançant **(Dancing goblins):**

Tina Cassidy, Caroline Copeland, Susan MacNichol, Melinda Sullivan, Carlos Fittante, Georges Keraghel, Marc Leclercq, Kaj Sylegård

Act V

Les Furies **(Three Furies):** Tina Cassidy, Susan MacNichol, Carlos Fittante

Lutins dancants **(Dancing goblins):** Carlos Fittante, Georges Keraghel, Melinda Sullivan, Kaj Sylegård

Habitants de l'Isle Enchantee dançants

(Dancing inhabitants of the Enchanted Island):

first duo: Melinda Sullivan and Marc Leclercq

second duo: Caroline Copeland and Kaj Sylegård

third duo: Tina Cassidy and Georges Keraghel

Habitants d'Athènes dançants **(Dancing Athenian populace):** Tina Cassidy, Susan MacNichol, Kaj Sylegård

Apollo **(Grand Seigneur):** Carlos Fittante

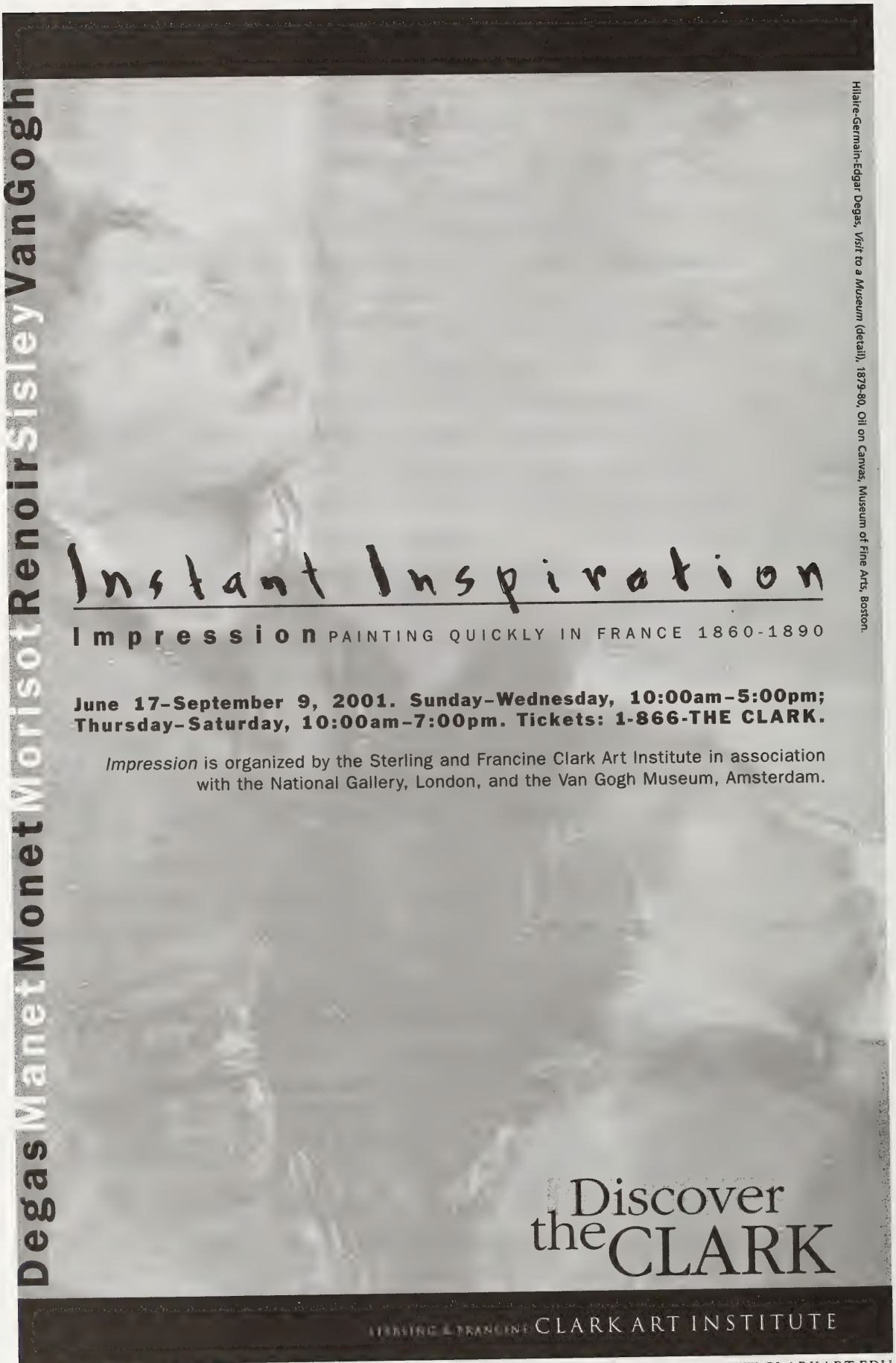
Les Arts **(The Arts):** Georges Keraghel, Marc Leclercq, Kaj Sylegård

Dancing Deities: *La Victoire* **(Victory):** Tina Cassidy

Bellone **(Bellona):** Caroline Copeland

La Paix **(Peace):** Susan MacNichol

La Gloire **(Glory):** Melinda Sullivan



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

Production Credits

Production Manager Mark A. Lorenzo
Assistant to the Stage Director & Language Coach Rémy-Michel Trotier
Assistant to the Executive Producer Maria van Kalken
Production Stage Manager Tama-Rose Dichter
Assistant Stage Manager Katherine E. Baker
Company Manager Anne Röwekamp
Technical Director John B. Whiteside
Master Electrician Charles K. Wise
Audio Engineer Robin E. Moore
Costume Assistant & Wardrobe Supervisor Gregory Nelson
Co-translator Christopher Greenleaf
Supertitle Operator Matteo A. Pangallo
Production Assistant Amanda Zadorian
Costume Makers Ba Higgins, Ingrid Pryer, Lizzie Wyllie, Lal d'Abo, Roxy Cressy, Sonja Harms
Headdresses Debbie Boyd



Acknowledgments

Harpsichords supplied by James Nicolson of Belmont, Massachusetts:

Franco-Flemish double harpsichord by William Dowd, 1974, after a Hans Ruckers transposer of 1638
Franco-Flemish double harpsichord by William Dowd, 1978, after a Hans Ruckers transposer of 1628, rebuilt in France in 1706

The Boston Early Music Festival thanks the following organizations and individuals for assistance with this production: Paul O'Dette for the performing edition of *Thésée*; Rémy-Michel Trotier and Christopher Greenleaf for the translation of *Thésée*; and Paul O'Dette and Stephen Stubbs for their editorial work throughout the translation process; the Shaughnessy Crane Company for providing aerialift equipment; the Boston Conservatory of Music, especially Richard Ortner and James O'Dell; the staff of Emmanuel Church in Boston, especially Kelly Reed; the staff at the Copley Theatre; Paul O'Dette's students at the Eastman School of Music for their technical support; the Boston Symphony Orchestra staff, especially Christopher Ruigomez, Keith Elder, and Anthony Fogg.

The Boston Early Music Festival gratefully acknowledges support for this production from these sponsors: National Endowment for the Arts; Massachusetts Cultural Council; Handel & Haydn Society; The French Library & Cultural Center; French Cultural Services; 'GBH89.7fm; Grove's Dictionaries Inc.; AFAA


La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

Synopsis

Prologue

The Gardens and Façade of the Palace of Versailles

Venus and a choir of Cupids, Graces, Pleasures, and Games lament the absence of their lord and master (Louis XIV) because he is preoccupied with the pursuit of Glory.

Mars arrives to reassure all that they are safe and secure because of Louis' exploits in war. He banishes Bellona (the war) and invites Ceres and Bacchus to come and set the tone for peace and all its pleasures: "Let the oboes and musettes now reign over the trumpet and drums."

Venus and Mars join in praise of Louis:

Venus: All must love him
Mars: All must fear him.
All: Let us mix chants of victory with the sweet songs of love.

Act I

The Temple of Minerva

Scene i. A choir of soldiers and the trumpets and drums of war are heard from the distance.

Scene ii. The princess Æglé prays to Minerva to aid her people in the war.

Scene iii. She is joined by her confidant Cléone. They comfort each other by praising the young hero Thésée. The princess admits that she loves him.

Scene iv. They are joined by the soldier Arcas who tells them that the battle is still undecided and that the King has sent him to defend them. Æglé asks Cléone to discretely find out the fate of Thésée.

Scene v. Cléone, the object of Arcas' love, tells him that he must prove his love for her by bringing news of Thésée. Arcas is confused and jealous, but finally agrees.

Scene vi. While Cléone and Æglé pray together with the High Priestess of Minerva, the sounds of battle come ever closer and a dying soldier appears begging to be saved. Their prayers are answered and the sounds of war change to shouts of victory.

Scene vii. Ægée, the King, offers to make Æglé his queen. She reminds him that he is betrothed to Medée.

Scene viii. He responds that he has a secret son which he will have marry Medée in his place, declaring that his love will overcome all obstacles.

Scene ix. The act ends with a great ceremony of thanksgiving to Minerva and celebration of victory.

Act II

The Palace of Ægée. King of Athens

Scene i. Medée tells her intimate Dorine, that although the cruel god Love has caused her to commit crimes in the past, her heart is moved to love again by the glory of Thésée. She admits that although she killed her brother and her two sons in a rage, it was Love which made her do it. She fears that it may end badly again or that Thésée will not return her love. But, encouraged by Dorine, and her own powers over the forces of Hell, she resolves to try.

Scene ii. The King of Athens, Ægée, enters to speak with Medée. They quickly strike a partnership in crime. He will obtain the young princess and she the young hero.

Scene iii. Arcas arrives to inform the King that the jubilant crowd wants to declare Thésée as the crown prince.

Scene iv. Dorine reminds Arcas that he once swore eternal love for her. He says that he has been very occupied with the wars. Dorine asks if it is not rather the charms of Cléone which have turned his head. He blushes because she hit on the truth.

Scene v. Dorine alone, laments that it is dangerous to love too much.

Scene vi. The choir of the people asks Thésée to make them happy by becoming their King. In a comic divertissement, two old men sing in praise of peace and all its pleasures.

Scene vii. Thésée modestly entreats the crowd to return to peaceful pursuits.

Scene viii. Medée asks Thésée his intentions. He replies that although he loves the pursuit of glory, his young heart gives pride of place to love. He confesses his love for the princess Æglé. Medée tells him that the King himself is his rival. Medée, scheming and pretending to work for Thésée's best interests, says she will speak to both the King and the Princess and arrange everything.

Scene ix. Medée, alone, surrenders herself to a fatal jealousy. "If the ingrate that I love escapes my revenge, at least I won't spare my happy rival!"

Act III

(Begins in the palace) In scene iv the Theater changes to represent a horrible desert.

Scene i. Æglé and Cléone excitedly anticipate the return of Thésée. Æglé hopes that he will now turn his heart to thoughts of love.

Scene ii. Arcas arrives to announce to Æglé that the King will soon make her his Queen. Cléone tells Arcas that he must prove his love for her by changing the King's mind. He is baffled - they sing a trio: "without love and its pleasures, nothing can please."

Scene iii. Medée makes Æglé admit her love for Thésée and then reveals herself as a deadly rival. When Æglé refuses to give up Thésée and marry the King, Medée casts a spell which transforms the scene into a frightening desert full of monsters.

Scene iv. Æglé, Cléone and Arcas sing a desperate trio of disorientation.

Scene v. Dorine arrives to taunt them in their helplessness.

Scene vi. Medée arrives and chases Cléone and Arcas away, for it is Æglé who should now receive the full force of her vengeance.

Scene vii. In a grand invocation, Medée calls out all the spirits of Hell who arrive in the form of an all-male choir.

Scene viii. The shadows close in, menacing Æglé; she begs for a quick death.



Medée



Æglé

Costume sketches by Robin Linklater

Act IV

(Opens again in the desert). In scene iv the theater changes to represent an enchanted island.

Scene i. Medée intimidates Æglé to agree to give up Thésée and marry the old King. Æglé says she would rather die, but Medée will not allow her such an easy escape.

Scene ii. The sleeping Thésée magically appears (flown down on a cloud accompanied by "flying apparitions"). Medée calls on the furies to help her wreak vengeance on her rival.

Scene iii. Medée threatens Æglé that she will kill Thésée in front of her eyes unless she agrees to cooperate. Æglé, seeing that she has no choice, agrees to accept the King. But Medée's vengeance is not yet complete. She tells Æglé that she must make it clear to Thésée that she is abandoning him for the chance to become Queen. Medée believes that this will cause Thésée to love her instead because of the disloyalty of Æglé.

Scene iv. Medée causes the scene to change into an enchanted island. Thésée awakes and sees Æglé. She will not respond to his words of love, and Medée tells Thésée that Æglé has decided to abandon him for the King.

Scene v. Thésée and Æglé are left alone. Æglé asks Thésée to forget her and to use his courage to find happiness elsewhere. Thésée responds that if he loses her, he will employ his courage to kill himself. Seeing that Thésée will die in either case, she allows him to see that she still loves him. They sing a touching duet of undying love.

Scene vi. Medée bursts upon the scene saying that she has overheard everything. Thésée and Æglé each try to defend the other begging Medée to avenge herself only on them and to let the other live. Seeing that she has been trumped, Medée pretends to allow them to have each other and retreats to plan another form of vengeance.

Scene vii. Left to themselves on the enchanted island, they believe that they have won the right to be together. The inhabitants of the enchanted island dance and sing a celebratory ending to the Act with onstage flutes and musettes.

Act V

The theater represents the palace where preparations for a great feast are seen.

Scene i. Medée, alone, is tortured between her desire for revenge and the force of her love for Thésée. The impulse for revenge wins out.

Scene ii. In conversation with Dorine she mentions again the barbarous acts which love has caused her to do in the past and swears that her new revenge will cause others to act as barbarously as her. She has learned that Thésée is in fact the son of King Ægée, and she plots to have the King give Thésée a poisoned drink from his own hand.

Scene iii. Medée convinces the King to poison Thésée because it is the only way to keep the Princess and the power over his realm. They sing a duet of vengeance.

Scene iv. All is prepared for the ceremony to declare Thésée as the crown prince where the King intends to give him the poison chalice. Just in time, the King sees the sword which Thésée is wearing and recognizes it as the sword which he had left with his son, to identify him when he returned. Father and son are happily reunited.

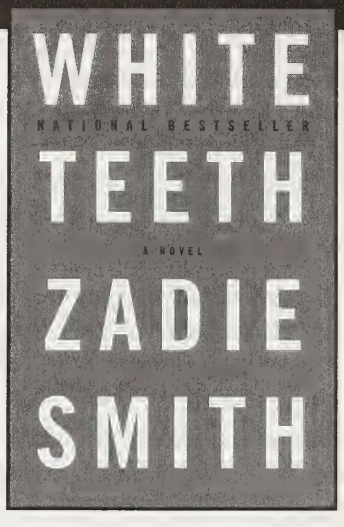
Scene v. The King wants to revenge himself against the perfidious Medée, but Thésée wisely counsels that their new happiness will be sufficient revenge against her. The King declares that he cannot be jealous of his own son and that Thésée and Æglé should be united in matrimony.

Scene vi. Medée arrives on a chariot pulled by flying dragons and declares that she will still have her revenge. The stage is consumed in flames and the decorations for the feast are transformed into horrible creatures.

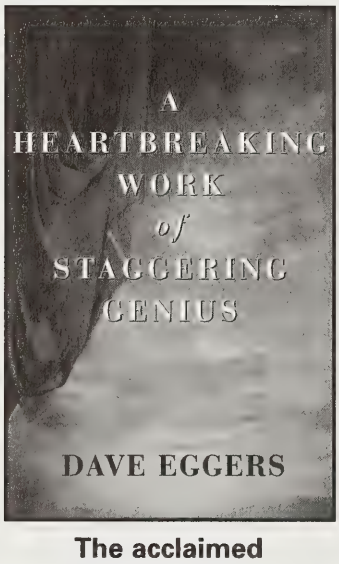
Scene vii. All cry out to the gods for help.

Scene viii. Minerva, with an entourage of onstage singing gods and goddesses as well as flutes and trumpets, arrives to put all right and provide a happy and festive ending.

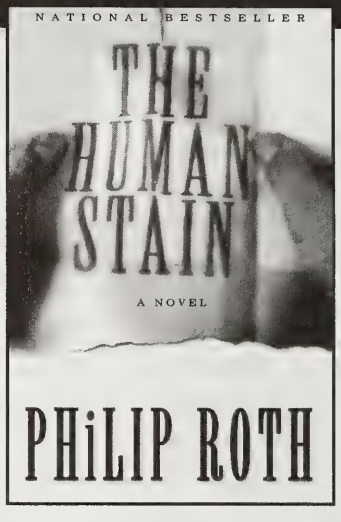
The Best Paperbacks for Summer



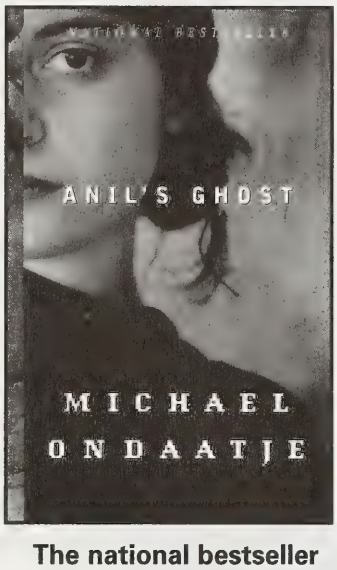
"The first great novel of the new century."
—San Francisco Chronicle



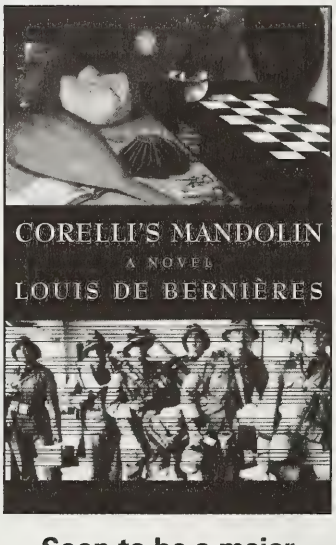
The acclaimed #1 bestseller



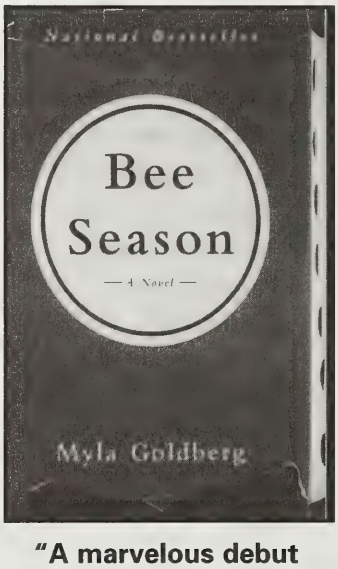
PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of *The English Patient*



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

Notes

Thésée — a mirror of its time

Thésée is a miraculous, suspended moment in the history of French opera. Written in 1675, *Thésée* was the result of the experiments that Lully and Quinault had made with *Cadmus et Hermione* (1673) and *Alceste* (1674), and it also became the foundation of a musical/literary genre which flourished for more than a century. Lully and Quinault called their creation a *Tragédie en musique*, a form later to become known as *Tragédie lyrique*. With *Thésée*, they established all of the formal musical and literary characteristics which were to remain constant in French stage works until Rameau and even Gluck.

In the *Tragédie en musique*, we see a genre whose rules have been closely derived from those of the dramatic tragedy. The tragedy is then interlaced with *Divertissements* (derived from the *Ballet de Cour*) which reflect, in each Act, on the dramatic events which have just occurred. The Prologue, by its allegorical nature, is akin to the Divertissements, and provides a key to the understanding of the tragedy itself. *Thésée* is at once both Classical and Baroque —tightly formed around a central theme, and yet offering multiple readings of it.

The mixed reception of *Alceste*, in 1674, must have caused Lully to doubt whether he was on a viable path in his search for a convincing musical expression of the French language. He even considered, briefly, returning to the pastoral genre with La Fontaine as librettist. Finally, and rather suddenly, Lully returned to Quinault and to the *Tragédie*: the subject was to be Theseus. No doubt Louis XIV had intervened in the choice—the subject is simply too well matched to the monarch's political preoccupations of the moment to be the product of chance.

Thésée's Prologue is set in the gardens of Versailles, the palace where Louis, at this period, had not yet established his court. Even perspicacious observers of the time, such as Félibien, had not yet understood what Versailles was to become. The small palace, inherited from Louis XIII, was under construction and far from finished (the Galérie des Glaces, for instance, was planned in 1678) but Louis probably already had in mind to move his permanent residence to Versailles. In *Thésée*, the appearance on stage of a real place, well known to the audience, functions as a link between real life and the realm of myth depicted in the tragedy.

Two elements in the Prologue give us the key to Louis' vision and will: the opposition of



Mars



Théseé

Venus, goddess of Love, to Mars, the god of War, is the true subject of *Thésée*. It also neatly represents the "real-life" Louis returning victoriously from the battlefront to court his new mistress. The vision of Venus establishing her court in Versailles during the Prologue stands in contrast to the figure of Minerva, protecting the Athenians in the tragedy proper, and finally building a new palace for them. For those who knew how to decipher the King's symbolism, the later evolution of Versailles was presaged here: from the original (Baroque, laden with symbols of every kind) to the later form (classic, architectural, full of heroic figures and pomp). Could the shrewd observer also have foretold the abandonment of Mme. de Montespan (Venus, goddess of Love) for Mme. de Maintenon (Minerva, goddess of Wisdom)? The latter was also a figure closely connected to religious practice reflected in *Thésée*'s Act I, all of which takes place in Minerva's temple. Calling upon Greek religion as a theatrical device was unavoidable, since any operatic representation of Catholicism was still forbidden.

Not only can allusions to contemporary events be discerned in *Thésée* and the other *Tragédies en musique*, but we can also gain an impression of Louis' long-range political intentions. Certainly, *Thésée* deals with war at a moment when France is indeed engaged with its neighbors—and no doubt Quinault was required to rewrite the beginning of his libretto when, just four days before the premiere, the news of the French victory at Turckheim arrived. However, the war in *Thésée* is not a foreign war but a civil one; and Athens' enemies are

THE BARD MUSIC FESTIVAL
REDISCOVERIES

Twelfth Season



Debussy
and His World

August 10–12
August 17–19

Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf

BERKSHIRE OPERA COMPANY

A Moving Experience.



BOC's First Annual
Opera Film Festival
Rigoletto, Madama Butterfly, Tosca, A Night at the Opera
June 28 - July 4
Mahaiwe Theatre
Great Barrington, MA

Mozart's
Così fan tutte
July 14, 16m, 19, 21, 23m, 26, 28
Koussevitsky Arts Center
Pittsfield, MA
Fully staged and performed in Italian with English supertitles.

Music at the Mahaiwe
Highlights of seasons to come featuring an all-star cast and the Berkshire Opera Orchestra on the stage of our new home.
August 11, 13, 15, 17, 18
Mahaiwe Theatre
Great Barrington, MA

Box office: 413-644-9988 www.berkop.org

called "mutineers". The contemporary audience must have been reminded of the Fronde (the rebellion, partly motivated by anti-Mazarin and anti-Italian sentiments following the performance of Rossi's *Orfeo*) which Louis had lived through in his youth. No doubt this left the monarch with strongly unpleasant memories of the dangers of rebellion.

In *Thésée* we can also see an allusion to Machiavelli's reference to Theseus in "The Prince": When Thésée arrives to find the Athenians divided against themselves, he is able to unite and dominate them through his own virtue. The motto from the prologue, "*Tout doit le craindre, tout doit l'aimer*" ("All must fear him, all must love him") is a paraphrase of the title of chapter XVII from "The Prince." Thésée is the unknown son of the King of Athens, finally recognized at the end of the play, thanks to his sword. We can't avoid seeing the parallel with the Duc du Maine, the illegitimate son of Louis and Mme. de Montespan, who was raised by Mme. de Maintenon, legitimated in 1673, and given an honorary military title in 1674. Only the sandals of the Greek hero have been omitted, since no reference could be made to the duke's difficulty in walking.

The image of Louis XIV in 1675 is that of a man who knew that he would leave Mme. de Montespan—goddess of his first loves but inappropriate as the mother of his heirs—for the devout Mme. de Maintenon, whom he would marry in 1683. Louis at this moment is a King obsessed with the fathering of sons and who decides to adopt his father's castle at Versailles, expand it beyond recognition, and recognize all his male heirs. This is the same monarch who commands Lully and Quinault, his favorite musician and poet, to create a grand spectacle in which all these intentions are announced in secret code. Is this an image in which we can believe?

In fact, not only does history record that all of these parallels and predictions indeed came to pass, but also that the power of representation, required by a King to serve and illustrate his purposes, can be observed throughout the corpus of the *Tragédies en musique*.

All this makes of *Thésée* much more than simply the delightful entertainment it is—it is



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

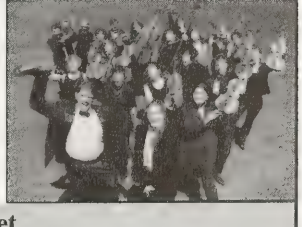
Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm

featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano

Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

also a vibrant demonstration of the peculiar glory of the French classical period, where everything is interconnected and meaningful, and where everything must combine to serve a single purpose: to establish and maintain a kingdom, under God, commanded by a monarch who is the living symbol of its unity.

—Gilbert Blin and Stephen Stubbs

Notes on the Dances in Lully's Operas

> "All Europe knows what a Capacity and Genius the French have for dancing, and how universally it is admired and followed." (Riccoboni, *Réflexions historiques et critiques sur les différents théâtres de l'Europe*, 1738)
>
> "The Italians themselves will own that no dancers in Europe are equal to ours; the Combatants and Cyclops in *Perseus*, the Tremblers and Smiths in *Isis*, the Unlucky Dreams in *Atys*, and our other entries are originals in their kind, as well as in respect of the airs composed by Lully, as of the steps which Beauchamps has adapted to these airs... in a word, everything is performed with an unexceptionable nicety." (Raguenet, *Parallèle des italiens et des français*, 1702)

❧

Today, when opera is seen primarily as a singer's art, it is easy to forget that from its inception in Italy around 1600 opera incorporated dance. In the Baroque era, ballet without a vocal component did not exist (purely instrumental story ballet did not emerge until the mid-18th century); similarly, early opera, such as Monteverdi's *Orfeo* (1607) brought dance inside the vocal framework. Until well into the 19th century, an evening at the opera, in both France and Italy, meant spending a good portion of the evening watching dancers, not just listening to singers. Moreover, once opera became public, with the opening of the first opera house in Venice in 1637, the institutional structures that supported opera and ballet were essentially the same. The question was thus not the blending of the two arts, but the balance between them, and there were two distinct models, divided along national lines, as to how the singing and the dancing went together. By the end of the 17th century, Italian opera houses had relegated dance to the status of entr'acte entertainment. At best the dancing was tied loosely to the plot or locale of the opera, and it was set to music by someone other than the composer of the vocal music; even when it survives, it is almost never performed today. In France, on the other hand, dance was a fundamental part of the opera itself, as essential as the singing. The creators of French opera, Jean-Baptiste Lully and his librettist Philippe Quinault, took care to integrate dance into every act of every opera, and the model they established remained in place for over a century. As a result the Paris Opéra had, from its inception, a large dance troupe, headed by choreographer Pierre Beauchamps, whose members incarnated roles from the mundane to the phantasmagorical and whose abilities were renowned throughout Europe.

The first step toward understanding the role dance played in an opera such as *Thésée* is to recognize that the dancers were conceptualized as part of the chorus, along with the singers. In fact, the prominence accorded to large group scenes is one of the distinguishing features between French and Italian operatic styles. The entrance of the chorus meant a change from a fluid, continuo-accompanied vocal style to a lush sound involving orchestra and four-part chorus performing extended, self-contained musical units—not to mention the spectacle provided by the sight of so many sumptuously costumed bodies on stage. In the vast majority of such scenes the members of a chorus were essentially double cast. The following stage direction from the last act of Lully's earlier opera, *Alceste*, is typical: "A troupe of shepherds and

shepherdesses, some of whom sing and the others of whom dance, come and contribute to the celebration by order of Apollo."

"Some of whom sing and the others of whom dance...." This kind of stage direction, found in opera after opera, tells us that in such a scene there was one set of characters, but a division of labor in their functions: some of them supplied the voices, the others the movement. In some scenes the movement might be pantomimic—as in Act III of *Thésée*, when "the inhabitants of the Underworld express the sweetness they find in the orders Medée has given them of frightening Æglé"—in others the movement could be genuine dance—as at the end of the opera, when the populace of Athens joins in a "fête galante" in celebration of the hero. In both cases the sung texts and the dancing mutually reinforce each other, providing two vehicles—one visual, the other aural—for expressing the same ideas.

As these two examples suggest, dance in Lully operas was tightly integrated into the surrounding vocal context. It is thus particularly interesting to note that dancing and singing only rarely occurred simultaneously; rather, the usual practice was for the two to operate in close alternation. In group scenes Lully's practice was to compose instrumental dances back-to-back with vocal pieces—solo airs, duets, or choruses—that are closely related in key, meter, and melodic shape. Thus the audience's attention goes back and forth from listening to a sung text to watching a closely related dance. The divertissement from Act II of *Thésée* has a typical structure: an instrumental air, during which "Thésée appears, accompanied by the populace of Athens, celebrating his victory"; a musically related celebratory chorus; an instrumental dance for two old couples which is heard twice, once before each verse of a musically similar duet for two old Athenian men ("Let's live it up while there is still time..."); and finally a repetition of the celebratory chorus. Thus the audience is invited to view the dancing as one of several media of expression in the service of the divertissement as a whole, which in turn fully participates in the plot of the opera (the old men here serve as irreverent stand-ins for king Ægée, who sees Thésée as a threat). As in this scene an entire chorus

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last.

HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

could be paired with an instrumental dance, but in choruses that stand alone another kind of alternation occurs: here the practice was for dancers to move only during the purely instrumental passages strewn throughout the chorus and to remain still during the sung passages, until at the end of the chorus, when the text had been sung often enough to become familiar, the dancers would join the singers in a grand finale of song and dance. Surprising as it seems to us in an age when operatic stagings are often extremely busy, the aesthetic of the 17th century was to focus the audience's attention on one activity at a time.

On the basis of the surviving documents—primarily librettos and scores, whose staging instructions are often skimpy—it is often hard to figure out how many dancers would have been in motion at a given moment within an opera. Nonetheless, it is clear that the possibilities ranged from solos and pas de deux to group dances involving up to about twelve performers at a time, and that how the dancers were deployed depended on the dramatic context. Moreover, we know a good deal about the style of the dances, thanks to two systems of choreographic notation that preserve theatrical dances from this period. The first, commonly called "Feuillet notation," was commercially exploited starting in 1700 by dancing master Raoul Auger Feuillet, but had actually been invented by Pierre Beauchamps, Lully's choreographer and dancing master to Louis XIV. Almost 350 individual choreographies, a number of them composed for the stage of the Paris Opéra, have survived thanks to this system—including three from 18th-century revivals of *Thésée*. The other, invented by one of the dancers in Beauchamps's troupe, Jean Favier, never achieved wide dissemination, but preserves a complete comic masacarde, *Le Mariage de la Grosse Cathos*, that was performed at Versailles in 1688. From these notations, in combination with books such as Pierre Rameau's manual of 1725, *Le Maître à danser*, it is possible to reconstruct a large choreographic repertoire of dances for both the ballroom and the theater. The technique they use represents an earlier stage of ballet—in fact, it is Beauchamps who is credited with codifying the five positions of the feet that underlie ballet technique to this day—and draws upon an enormous step vocabulary, many of whose terms—pas de bourrée, pirouettes, entrechats, and so forth—are still in use, even if their performance has changed over the years. The floor patterns the dancers trace are highly symmetrical, organized around an imaginary axis of symmetry that bisects the dancing space. The dancers often move in mirror image to each other, in patterns that

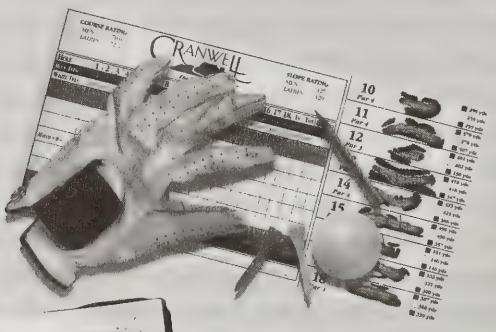


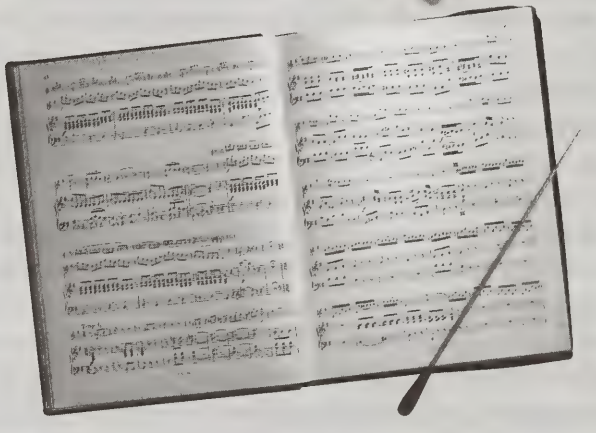
Dorine



Arcas

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.
FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining – complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

may be compared to the designs seen in formal French gardens, such as those Le Nôtre created at Versailles. In general, the interest of the group dances tends to lie in the floor patterns, whereas the solo dances often feature virtuoso footwork, and the duets—also technically demanding—concentrate on the relationships between the two dancers. In all three cases the music and the choreography work intimately together, and the results are stunningly beautiful.

Although most of the choreographies preserved in Feuillet notation adhere to the "noble style" of ballet, theatrical dances had a very broad range of expression, from the sublime to the ridiculous. 17th-century dance theorists insisted that the movements of the dancers, like the music to which they move, be appropriate to the characters they represent—that dances for peasants be distinguishable from dances for gods or for sailors. The Abbé Dubos (*Réflexions critiques sur la poésie et sur la peinture*, 1719), who praised Lully for writing well characterized music, said of choreography that "years ago, the Fauns, Shepherds, Peasants, Cyclops, and Tritons danced pretty near in the same manner; but now the dance is divided into several characters. The artists, if I am not mistaken, reckon sixteen, and each of these characters has its proper steps, attitudes, and figures upon the stage." Choreographies for demons and other transgressive characters seem to have mined a vocabulary of grotesque gestures including false positions of the feet, extravagant leaps, and distorted arm positions, whereas distinctions between beneficent character types such as shepherds and sailors seem to have relied on more subtle differences in step vocabulary, arm movements, figures, and spatial orientation. Although both male and female dancing roles appear in Lully's operas from the start, women did not dance on the stage of the Paris Opéra until 1681; thus when Thésée premiered in 1675, the shepherdesses, Athenian women, and followers of the goddess Ceres would have been performed by men *en travesti*.

Perhaps it was because Lully himself had such broad gifts as a performer—he not only sang and played the violin, but also danced—that he, together with Quinault, had the vision



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

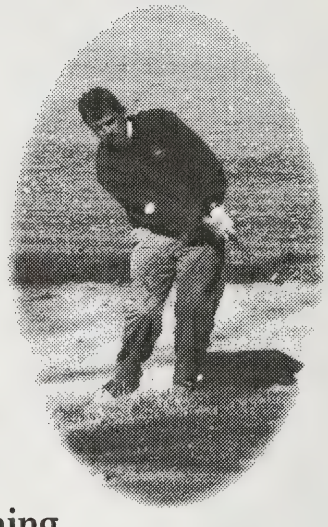
(413) 743-1986
5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

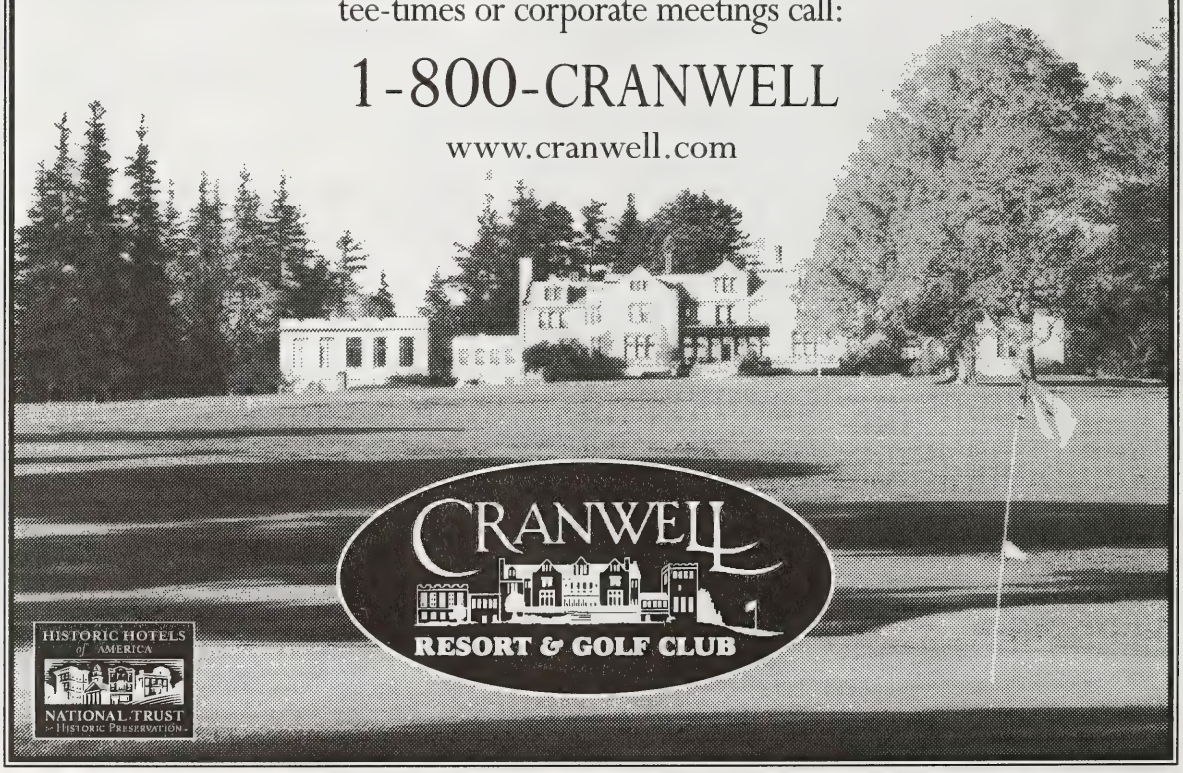


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



to create a genre that united the various performing arts to such effective dramatic ends. But whatever the reason, it is clear that the two of them had true instincts as to what worked on stage. The role they accorded to dance had remarkable staying power: dance was to remain a fundamental part of French opera through the end of the 19th century. And anyone who looks carefully at the consecration scene from the first act of *Aida* will see that Verdi took a leaf straight out of Lully's notebook.

—Rebecca Harris-Warrick

Thésée et le Fil d'Ariane
(Thésée and the Thread of Ariane)

On October 8th, 2000 Gilbert Blin and Robin Linklater went to Versailles, looking for inspiration in their preparations for the BEMF production of Lully's Thésée. *Versailles has a special relevance to the work and as they strolled through the gardens their conversation touched on a great variety of historical and artistic ideas which are recorded here in the form of a dialogue between two fictional characters: The Poet and The Gardener. This kind of poetic conceit was very much in fashion in 17th-century France.*

The Poet

Thésée is a work which can be understood in several ways. One important way is in trying to understand which actual contemporaries of Louis XIV can be recognized in the fictional figures of the play. The story is set in Versailles and this forms a bridge between the mythical realm of *Thésée* and the actual court of Louis XIV.

The places and settings for a performance of *Thésée* have first to be suitable as a perfect foil for the story of *Thésée* itself, enabling the characters to come to life on stage. But they also have to call to mind, at the same time, the setting of the 17th-century court of Louis XIV and, more importantly, the place which Lully and Quinault chose for the Prologue of the opera: Versailles.

The Gardener

We of the 21st century have the good fortune to see Versailles with much the same eyes as those with which the court of Louis XIV saw distant Athens. It was a beautiful, almost mythical place where the most amazing events could unfold, where Love and Power could join to gift men and women with destinies above the common. In the public mind, *Thésée* was always associated with Court opera and Court performances. It was first staged at St-Germain, Louis XIV's birthplace and palace while Versailles took shape. The work was to be renewed many times, most notably in 1688 at Fontainebleau, for the King.

In *Thésée*, Versailles appears not only as it was at that time, but also as it would be in the near future: the most glorious seat of any King in history. St-Germain, which had preceded it and been the model, was abandoned.

If St-Germain was Baroque, Versailles was to be Classical. At St-Germain-en-Laye, the gardens were designed to mesh with the landscape and yet to be a perfect realm of fantasy and illusion. The gardens of Versailles, on the other hand, had the sole purpose of glorifying the King. The emphasis was on pure artifice, nature being surpassed by scenography. Art was wedded to technology and triumphed over mere mechanical difficulties. The engineers (the Francinis) drew on techniques going back to Rome and Byzantium, where water commonly served as a motor force: water-powered mechanical figures (automata), clocks, fountains, and even a water organ. The effects were sufficiently sophisticated to be compared to a Court Ballet.

The Poet

But *Thésée* does not draw its inspiration from court life alone. The representation of a link

between God and the King was common—even *de rigueur*—at the time; one of the best examples is the mixing of religion and war-making in Act I.

In the 1670s, a classical "Tragedy Temple" on stage might resemble the Parthenon—the real temple of Athena and Minerva, which, at the time, the Turks had not yet blown up. It could simultaneously resemble a familiar classically designed church like the Chapelle Royale des Invalides in Paris (completed in 1674, the year before *Thésée*). In the public eye, a dome is precisely the sort of space in which the Holy Spirit is likely to appear. Les Invalides is clearly a holy place, yet its connection to war is implicit and inextricable. Soldiers grievously hurt in battle went there to be cured, and the hallowed devotional act of presenting the flags of defeated enemies to God often played out at Les Invalides, or at Notre-Dame.

The Gardener

The conquest of Franche-Comté in 1674 (this was the the final dissolution of ancient Burgundy) brought about the arrival of Jean Berain, who would later become the costume designer for *Thésée*. He was summoned to Versailles in 1674 to work on the victory celebration festivities and was one of the principal artists working for the Bâtiments du Roi and the Menus Plaisirs. The celebrations commenced on July 4, 1674, with the premiere of Quinault's *Alceste* (to a score by Lully). *Le Malade imaginaire* was given in front of the Grotto of Thétis, and there were performances of *L'Eglogue de Versailles*, *Fêtes de l'Amour et de Bachus*, *Pièce de l'Eau du Dragon*, fireworks, and a staging of *Iphigénie* in front of the Orangerie.

The Poet

Six months later, *Thésée* would portray Graces, Pleasures, and Games brutally interrupted by the news of war menacing the Kingdom of France. Subsequently, the tragedy would show a ceremony in which all supplicate the goddess, imploring success. Musically, it is very close to the *Te Deum* that Lully would write a short time later to celebrate Louis's final victory.

The Gardener

When planning Versailles, Louis instructed the architect Le Vau not to touch his father's hunting lodge, the Cour de Marbre and, indeed, this structure served as the "natural" set for *Alceste*. This allowed Louis XIII's palace to remain a relatively simple structure. Thus much of Louis' creativity and ambition focused upon the gardens—a hugely extended project that grew and grew. Le Nôtre laid out the park, ponds, and waterworks; the designer was also one of the few people Louis might have counted as a true friend, someone with whom he felt at ease.

The Poet

At Versailles, the Francinis built the Grotto of Thétis in 1664-65. This depicted the homage being paid to Apollo, the sun god (hence Louis XIV). It included a hydraulic organ ordered by the King in 1666. Mlle. de Scudery said "one might well fancy oneself in the middle of a grove where a thousand birds answer one another." Here, the real world overlapped with the mythological world. This apparent clash is rich in poetic image, but also can be viewed as somewhat naïve. In 1674, during the writing of *Thésée*, engineers at Versailles were actually working on an adequate supply of water for the extravagant water features. Venus, the goddess of beauty born in water, sings of the beautiful fountains of Versailles. For the spectator of the time, the link was clear and—for me—allusion to this element should appear in the final show: Venus herself should rise from a fountain of Versailles.

The Gardener

One could go on speculating whether the production of *Thésée* at St-Germain (January 1675) was related to the *Plaisirs de l'Isle Enchantée* presented at Versailles in May of 1664. The fêtes were based on Ariosto's *Orlando Furioso*, in which Ruggiero and his followers were imprisoned by the witch Alcina on her enchanted island. The climax of this three-day event

was concentrated on an artificial island on which stood the palace of Alcina. Whales and sea monsters swam in the surrounding lake, while giants, dwarves, spirits, and demons hindered the escape of Ruggiero and his knights. A magic ring broke the spell of the witch, and her palace was finally consumed in thunder and lightning (a gigantic fireworks display).

The Poet
Indeed, there are interesting parallels with the plot of *Thésée*. Versailles—the setting for the first segment of the opera—appears in the second, in the process conferring an entirely new meaning on the Palace. Thus the Prologue—rather, the effect of the sets of the Prologue—gives an unerring key to the rest of the piece: patent double meaning points out real-life conditions of the era through the pretext of ancient fable and its realization on stage…at Versailles.

The Gardener
For instance, when Medée is trying to fool the unfortunate lovers, she transports them to an enchanted island. Here, pictures of rustic and idyllic life mix with exoticism and dreamland. This pays tribute to the only dreamland available to Louis XIV, a place where he could withdraw from the pomp and responsibility of his position—le Petit Trianon, in the gardens of Versailles.

The Poet
An outstanding feature of the Trianon, at this time, was its being entirely covered with shiny china tiles, all painted blue on white. These colors are identical to those of the Island of Crete—or is it the Island of Naxos?—this "Enchanted Island" where Thésée abandoned Ariane and brought on her marriage to Bacchus.

The Gardener
Louis and Le Nôtre had endless disagreements over flowers, which Le Nôtre detested. The King actually preferred flowers to formal paths, statues, and trees. Louis' favorites were tulips and, despite his wars with the Dutch, he imported four million bulbs a year. The King made sure there were flowerbeds under his windows. An army of gardeners would change the display in the night to give him a surprise in the morning.

The Poet
So the Versailles poised for its spectacular growth and daring design was not at all like the "modest" Versailles of the year 1675. In fact, in 1675, no one save the King could have imagined just how magnificent the Palace of Versailles was to be.

The Gardener
But the King had probably planned the construction by then. It was at once one of his *desseins* (his intentions) and one of his *dessins* (his designs). Louis XIV demonstrated this in the *Manière de montrer les Jardins de Versailles*, a text that he wrote and rewrote several times to explain how Versailles should best be visited. It is a place where symbols were marshalled to tell a story, even impart a moral.

—Rémy-Michel Trotier

Historical Timeline of Thésée

These cultural and political events may help to place "Thésée" in its true surroundings.

1632 Lully born in Florence, Louis XIII at the age of 31 is King of France, Richelieu at 47 is the power behind the throne, Mazarin is 30.
1634 Mazarin arrives in Paris as the Papal Nunzio.
1635 birth of Philippe Quinault, Lully librettist
1638 birth of Louis XIV
1639 Mazarin is named French Cardinal and is naturalized as a French citizen.
1642 death of Richelieu
1643 death of Louis XIII
1645 Sacrati-Strozzi's *La finta pazza* (Venice 1641) is performed in Paris. Lully arrives in France to the service of Mademoiselle de Montpensier. Lambert becomes a chamber singer to the King.
1646 Cavalli's *L'Egisto* (Venice 1643) performed in Paris
1647 Rossi's (and Buti's) *L'Orfeo* performed in Paris under the sponsorship of Cardinal Mazarin



THE VILLAGE AT LAUREL LAKE

ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE

(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

1649 beheading of Charles I in England

1653 Lully made "composer of Chamber music to the King"
Lully at 21 dances next to Louis XIV at 15 for the first time: *Ballet de la nuit.*

1654 Caproli-Buti's *Le Nozze de Peleo e di Teti* with Lully/Benserade Ballet's featuring dance performances by Lully and the young Louis XIV

1655 Cavalli's *Xerse* (Venice 1655) performed in Paris (repeated in 1660 to compensate for the delay of *Ercole Amante*)

1656 Lully establishes the *Petits Violons* as his orchestra.

1659 birth of Henry Purcell

1660 Oliver Cromwell's body is disinterred and hanged on the gallows.
Charles II returns from exile to assume the English throne.

1661 Louis XIV's wedding, Mazarin dies, Louis becomes active King of France with no first minister.
Lully named superintendant of the King's chamber music

1662 Cavalli's *Ercole Amante* performed with Lully's *Ballets*, featuring the King, the New Queen, and many other courtiers
Lully marries Lambert's daughter.
Lully named music master to the royal family; he acquires French citizenship and nobility.

1663-1671 Lully dominates the musical theatre of France through the creation of a series of *comédie-ballets* in collaboration with Molière. Molière creates spoken roles for himself.

1664 Lully/Molière's *comédie-ballet*, *Les Plaisirs de l'Île enchantée*

1670 Lully/Molière's most famous *comédie-ballet*, *Le Bourgeois Gentilhomme*

1673 death of Molière

1673-1686 After Louis XIV retires from the stage, Lully creates the *tragédie lyrique* and dominates French official culture until his death with a series of works which represent a mythologized and ever-changing vision of the King.

1673 first *Tragédie* of Lully/Quinault: *Cadmus et Hermione*

1674 Lully/Quinault's *Alceste*

1675 *Thésée*

1676 *Atys*

1682 installation of Louis XIV's court at Versailles

1683 birth of Rameau

1686 *Armide*

1687 death of Lully

—Stephen Stubbs



Boston Early Music
Festival & Exhibition

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Sunday, June 24, at 2:30
Florence Gould Auditorium, Seiji Ozawa Hall

Les Fleurs Enchantées:
Enchanting Musical Entertainments from Rameau & Clérambault

Boston Early Music Festival Lully Opera Orchestra
Directed by Paul O'Dette and Stephen Stubbs

Suite from *Les Indes galantes* — Jean-Philippe Rameau (1683-1764)

Ouverture
Musette
Air pour les amants et amantes
Tambourins
Airs pour Zephire
Orage
Ritournelle pour le récit d'Adario
Danse des sauvages
Minuet pour les Guerriers et les Amazones
Chaconne

Batterie de timballes — Jacques Danican Philidor le cadet (1657-1708)

MARIE-ANGE PETIT, timpani

La Muse de l'Opéra, ou les Caractères Lyriques (1716) — Louis-Nicolas Clérambault (1676-1749)

KENDRA COLTON, soprano

Prélude ajouté (fort gravement)
Récitatif: "*Mortels, pour contenter vos désirs curieux*"
Air gai: "*Au son des trompettes bruyantes*"
Tempeste (fort et marqué): "*Mais quel bruit interrompt ces doux amusements?*"
Récitatif: "*Non, les Dieux attendris*"
Air (fort tendrement): "*Oyseaux, qui sous ces feuillages*"
Sommeil (doucement): "*Vos concerts heureux, oyseaux*"
Prélude infernal (lentement, fort et marqué): "*Mais quels nouveaux accords*"
Récitatif : "*Ne craignons rien*"
Air gai, et piqué: "*Ce n'est qu'une belle chimère*"

Text and translation begin on page 48.

INTERMISSION

La Guirlande, ou Les Fleurs Enchantées,
Ballet en un acte (1763)

JEAN-PHILIPPE RAMEAU

HOWARD CROOK, tenor (Mirtil)
ANN MONOYIOS, soprano (Zélide)

Scène I (Mirtil)
[Ritournelle]
[Récit] "*Peut-on être à la fois si tendre*"
Ariette très vive: "*Ranimez-vous*"
[Récit] "*Toi qui vis mon erreur*"

Scène II (Zélide, Troupe de bergers)
Air gracieux
Chœur: "*Hâtons-nous, moissonnons*"
1er et 2ème Menuets

Scène III (Zélide)
Récitatif: "*Qui pourrait de Mirtil*"
Ariette, un peu lent: "*Tout languit dans nos bois*"
Récitatif: "*De mon bonheur, Amour*"

Scène IV (Mirtil)
[Air] "*Que vois-je, O ciel?*"

Scène V (Mirtil & Zélide)
Andante: "*Je vous revois, belle Zélide*"
Duo: "*Triomphe Amour*"

Scène VI
Chœur: "*Aimons, qu'en nos bois*"
Bergers qui vont offrir leurs Guirlandes à l'Amour
(gracieusement, sans lenteur)
Chœur: "*Sons brillants, céleste harmonie*"
Air gracieux en Rondeau
Entrée des Pâtres
Musette
Gavotte, ou Rigaudon gai
Musette
Pantomime noble
Air gracieux
1er & 2ème Tambourins
Ariette gaie: "*Vole Amour*" (Zélide, Mirtil & Chœur)
Contredanse

Text and translation begin on page 51.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

BEMF Lully Opera Orchestra

Directed by Paul O'Dette and Stephen Stubbs

Violin
Ingrid Matthews, *concertmaster*
Robert Mealy
Miloš Valent
Julie Andrijeski
Scott Metcalfe, *principal second violin*
Christopher Verrette
David Douglass

Viola
Margriet Tindemanns, *principal*
Laura Jeppesen
Patrick Jordan, *principal second viola*
Daniel Elyar

Cello & Bass Violin
Emily Walhout, *principal*
Brent Wissick
Alice Robbins
John-Mark Rozendaal

Bass Viol
Erin Headley

Double Bass
Patricia Neely

Theorbo & Baroque Guitar
Paul O'Dette
Stephen Stubbs
Lucas Harris
Catherine Liddell

Flute & Piccolo
Michael Lynn
Allison Melville

Musette
Shelley Gruskin
Jean-Christophe Maillard

Oboe
Bruce Haynes, *principal*
Geoffrey Burgess
Lani Spahr
Michael Dupree

Bassoon
Marilyn Boenau
Matthieu Lussier

Trumpet
John Thiessen, *principal*
Alex Bonus

Percussion
Marie-Ange Petit

Harpsichord
Alexander Weimann
Peter Sykes

Members of the Handel & Haydn Society Chorus

Soprano
Michela Macfarlane
Alison Mondel
Deborah Rentz-Moore
Megan Sharp
Jayne Tankersley

Alto
Jessica Adda Hanf
Kamala Soparkar
Marc Molomot
Mark Sprinkle

Tenor
Gerald Thomas Gray
Thomas Gregg
William Hudson
Clifford Rust

Bass
Aaron Engebreth
Paul Guttry
Alexander Prokhorov
Daryl Yoder



Boston Early Music Festival & Exhibition

Notes

A few years ago, I had the opportunity to play the part of a musician on the set of *Jefferson in Paris*. Although this film was not greeted with the critical acclaim associated with Merchant Ivory's previous productions, it still contains what are to my mind some remarkable public scenes, including one at the Paris Opéra, in which Jefferson, freshly returned from abroad, meets his acquaintances.

After hours of coiffing, dressing, and makeup, the actors, supers, musicians, singers, and dancers that had been assembled to play the reconstructed opera troupe and audience were ready for shooting. The "audience" was told to gossip amongst themselves and ignore the stage until the tenor began his recitative, and then to resume their socializing when the performance moved to song and dance. Our pre-recorded soundtrack started up, and the action began. The audience members followed their instructions, and James Ivory panned the scene, signaling to cameramen where to film.

From my position in the orchestra pit, in tattered livery and powdered wig, I couldn't help thinking that the instructions had been misguided. A real 18th-century Parisian audience would not give their attention to the recitative. They did not go to the opera to follow an intriguing story line. That may be the attitude of today's operagoer, but French Baroque opera was much more about spectacle. Audiences went to be astounded by fantastic stage effects, thrilled by the virtuosity of the dancing, and delighted by the singers' voices.

After the first take, director and music advisor conferred. The spectator-actors were asked to reverse their preferences. This time, they were to disregard the recitative, to pay attention to the stage during the dance, and to make suitable expressions of astonishment at the stage machines. The final cut, with the convergence of social drama in the house with the performance on stage, is a wonderful depiction of the extravagance and chaos that characterized the performance of pre-Revolutionary French Baroque opera.

❧

Tonight's program indeed plays on the 18th-century French predilection for operatic spectacle. It is built around three works in which divertissement eclipses plot—and even logic. The term *divertissement* (diversion or entertainment) was used to designate festive scenes in which song and dance predominate.

This is perhaps clearest in Clérambault's *La Muse de l'Opéra*, which is an 18th-century opera guide for the uninitiated. The work's sequence of arias depicts circumstances typical of virtually any French Baroque opera. Just as the French Baroque cantata was essentially an opera in miniature, performed usually by one singer and a small assortment of instruments, and without costumes or sets, *La Muse* represents an opera stripped to the bare essentials: there is no story line, only the *divertissements* remain.

"Mortals, to appease your curiosity, stop careering through the whole world and instead pay attention here. By means of the powerful effects of art at my command, I will reveal the entire universe to your very eyes." So the Muse of Opera, our companion and guide on this tour, ushers us into the enchanted realm of Opera and its various realms. The martial opening of the first aria is answered by the more pacific sounds of Diane's horn and shepherds' pipes. A tempest follows, after which birds herald Spring with their singing, and in turn usher in gentle sleep. This is interrupted by demons from Hades, and a gallant celebration concludes as the Muse admits that "All has been but an alluring chimera to satisfy your desires."

The Paris Opéra was famous for its rapid scene changes. Even the most disparate shifts could be achieved in a matter of seconds. The shifts in *La Muse* are just as instantaneous, and there is seemingly no logic to the progression. The agents of change are never revealed. At the final transformation, for instance, when satanic ritual dissolves into jubilant festivities, the Muse reassures us: "Fear nothing, a fortuitous change provides us with a sweeter fate, and the

Experience Kripalu — the ultimate retreat for body & soul



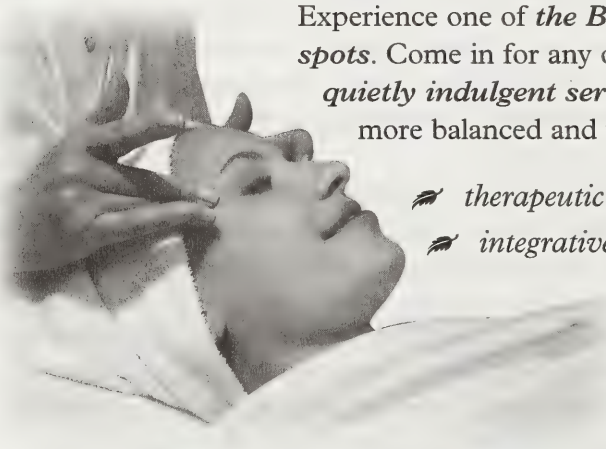
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

demons, now transformed into friendly beings, amuse us with pleasant games."

Clérambault was a prolific composer of cantatas. Over a span of 16 years, from 1710 to 1726, he published five books of them. Although *La Muse* was published on its own in 1716, it takes advantage of the burgeoning popularity of the Italian vocal style in France at the time, like other cantatas by Clérambault and his contemporaries.

La Muse is somewhat larger in form that the cantatas of the five books, and is distinguished by the richness of its instrumental palette. The accompaniment, like those of other cantatas by Clérambault, is in only two or occasionally three parts, but suffers no shortage of instrumental directions. Appropriate to the martial theme of the first aria, trumpets are called to double with the violins and the bass-line is reinforced with timpani. Oboe and bassoon provide the shepherds' sonic accouterment in the second part of this air. A solo flute is indicated for the birdsong, and so forth.

❧

18th-century opera houses were first and foremost meeting places, places to be seen and where social business could be conducted. The most popular operas tended to be those that were most successful at arresting the audience's attention, and in France this meant the ones with the most brilliant music, dance, and spectacle in their *divertissements*.

Les Indes galantes (1735) achieved great renown in the 18th century as much through the means of its novel effects as through its exotic subject. Following the formula of the *opéra-ballet*, a genre developed around the turn of the 18th century by André Campra, each of its *entrées* (or acts) is autonomous in plot and characterization. The *opéra-ballet* revolutionized French opera and achieved immense popularity, largely because it demanded less extended attention than the five-act Lullian *tragédie en musique*. Indeed the brevity of its dramatic development was often entertaining in and of itself. The unexplained changes of plot and lightning reversals of fate in each of the entrées in *Les Indes* are every bit as illogical as those in *La Muse* and could well have been taken as spoofs on the dramatic pacing of a *tragédie en musique* like Lully's *Thésée*.

Still, the opéra-ballet was not totally without dramatic coherence. In the Prologue, a theme was set up, then developed in the ensuing *entrées*. The unifying subject of *Les Indes* is the dispute between Mars and Cupid. The premise is that, despite the world's being ravaged by warfare, love still triumphs, even in the remotest and most uncivilized lands. The sound of the musette, a simple shepherd's bagpipe transformed into a sophisticated aristocratic instrument and used to symbolize the idyllic tranquillity of the pastoral life, is interrupted by martial trumpets and drums. Bellone, the drag-goddess of war played by a baritone, steals the stage, but is soon expelled by Cupid. His victory is played out in each of the four *entrées* set in the Indies, a word used to refer to foreign climes lying at the frontiers of European imperialistic expansion—Turkey, Peru, Persia, and distant America.

Our suite makes no pretence at encapsulating the dramatic content of *Les Indes galantes*, but rather constructs a musical progression from a sequence of highlights. It concentrates on "Les Sauvages" which, although added to *Les Indes* a year after it opened, soon became the most popular of the four *entrées*, and was also featured alongside *La Guirlande* in its inaugural season. Each of the movements of the suite (apart from the Ouverture) was conceived as dance music, but we will present them without balletic interpretation, believing that the vividness of Rameau's music can more than adequately hold its own.

Les Indes drew on the fascination for the exotic that had seized Europe at the time. This is particularly marked in the musical language of the fourth entrée, "Les Sauvages." The "Danse du Grand Calumet de la Paix" may have been inspired by a performance of a calumet dance given by Louisiana "Amerindians" that Rameau had seen at the Théâtre-italien in 1725. (The dance in the opera is based on an earlier solo harpsichord piece that he had written shortly after the event.) That his music is directly related to what he witnessed at the Théâtre-italien is doubtful. Its lurching melody, "swing" rhythms, and smatterings of "funky"

chromaticism are Rameau's way of representing the "savage" within the civilized aesthetics of Louis-quinzième sensibility.

As in so many French Baroque operas, *Les Indes galantes* culminated in a chaconne, a virtuosic showpiece for dancers and orchestra alike. Here Amerindians and Europeans join in the celebratory dance. It is particularly appropriate that *Les Indes* should end with this dance, as it is believed that the chaconne had its origins in the New World. Together with its companion the passacaille, the chaconne was the most extended Baroque dance form, and traditionally followed the simple formula of variations over a recurring ground bass. Rameau is famous for "emancipating" the chaconne from the constraint of the ground bass, and developed a variety of strategies to suggest the form. The Chaconne from *Les Indes* adheres to predictable phrases that mimic the regularity of a ground, certain passages are repeated to give a sense of form, and its musical trajectory emulates the accumulative variation process in a ground-bass chaconne. An unusual feature of the scoring of this chaconne is the presence of trumpets, which not only adds festive color, but serves as a reminder that behind Cupid's victories the shadow of war is ever present.

❧

Rameau produced some ten one-act pieces conceived either as single entrées in larger works, or freestanding pieces to fill out varied bills of fare. *La Guirlande ou Les Fleurs enchantées* belongs to the second category. It was first performed at the Opéra in 1751 in a pastiche which included "Les Sauvages" from *Les Indes galantes* and *Les Génies tutélaires* by Rebel and Francœur (jointly responsible for the company's musical direction at the time). *La Guirlande* received only a lukewarm reception, but was nevertheless revived the following season as well as a decade later when it was also performed at Versailles, by royal command. For that final run of performances, Rameau prepared revisions. Not only did he compress the drama in favor of the *divertissement*, but he added five dances to the second and final scenes, including three from his own opéra-ballet, *Le Temple de la Gloire* (1745). It is in this version that the

I may be sitting right next to you. I'm Leslie Garfield,
"Dean of Townhouse Brokers"
(Town & Country Magazine)



Leslie J. Garfield & Co., Inc.
Townhouses for Music Lovers
654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

work is most commonly heard in modern revivals.

The libretto by Jean-François Marmontel, equally famous for his novels and *contes moraux* as for his opera texts, provides little more than an excuse for Rameau to spin an engaging entertainment. The poet reasoned that the slight verses of the style used in *opéra-ballets* and *actes de ballets* had the advantage that "they require only a very simple action, simply providing a *tableau* suitable for a *fête*." In the parlance of the time, "*fête*" was synonymous with *divertissement*, and *La Guirlande*'s generic title "*acte de ballet*" serves as a reminder of the importance of dance.

The setting is pastoral, the characters shepherds. Its timeless pseudo-mythical narrative reflects on the favorite aristocratic pastime of escaping the social rigors of court by donning the garb of shepherds, whose presumed idle life bred both steadfast fidelity and fortuitous fickleness in their singular occupation—love.

Little heed need be given to the "plot," which is none the clearer in Marmontel's convoluted lyric style. The title refers to the garlands that the shepherds and shepherdesses wear. Amour promises that if his followers hold to their promises in love, their garlands will be forever fresh, but if they are unfaithful, he will let them wither. Mirtil, in love with Zélide, flirts with Amaryllis. His momentary lapse is betrayed by the dishevelled state of his garland. Guilt-ridden, he places it on the altar to Amour. Zélide sees his garland and secretly replaces it with her own. Thinking the god has rejuvenated it, Mirtil confesses to Zélide. She plays along and pretends that it was she who was unfaithful. Retrieving his garland from where she had hidden it, she discovers that it has miraculously revived. General rejoicing is called for in a grand *fête*. This takes up a good half of the entire work, and includes a celebratory chorus, a duet, and a virtuosic *ariette* shared by the two lovers, then a sequence of dances for nobles and shepherds terminating in a communal contredanse for all.

The work follows contemporary operatic convention with the customary alternation of dialogue in recitative interspersed with sung airs and dances. A simple *ritournelle* replaces the usual full *ouverture*, and there is an absence of descriptive orchestral symphonies such as the *tempeste* and demonic scene in *La Muse de l'Opéra*. Rameau's music draws on the pastoral topos: musettes and bird song are in profusion, and the score also provides plentiful opportunity for the principal performers to display their considerable talents. The original cast featured two of the most famous singers of the time—Pierre Jeliote as Mirtil and Marie Fel as Zélide, both praised for the beauty of their voices and their musical skills (acting ability was rarely mentioned). The legendary Gaëtan Vestris, "the god of the dance," was the principal solo dancer.

We trust that, like the Muse of Opera, we might boast "How lucky you are to be seduced with this concert for your pleasure!"

—Geoffrey Burgess



Boston Early Music Festival & Exhibition

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

Artists

Gilbert Blin



Gilbert Blin, *Thésée* stage director, was born in 1960 in Brittany. He studied theater history and stage direction at the Sorbonne. After graduating in 1986, he concentrated on Rameau's operas and their relation to the stage, an interest that has since broadened to encompass French opera and its relationship to Baroque theater. Blin has been assistant or collaborator with some of the great directors in the world: Göran Järvefelt, Robert Altman, Pier Luigi Pizzi, Volker Schlöndorff, Nicolas Joël, and a host of others. In 1991, Blin directed Massenet's *Werther* for the Opéra de Nancy. Three years later, with conductor Laurent Petitgirard, he presented a new version of that production for Alfredo Kraus's farewell performances at the Opéra-Comique in Paris. In 1995, he directed Delibes' *Lakmé* with Natalie Dessay for the Opéra-Comique. Recently, he mounted Meyerbeer's *Robert le Diable* at the Prague State Opera, with conductor Vincent Monteil. At the Opera Studio of Stockholm, he gave master classes on Baroque gesture in Handel's *Alcina*. For many years now, he has taught theater and art history at the Ecole Centrale des Arts et Manufactures. He has also directed plays of Shakespeare, Molière, and Marivaux, as well as operas such as Purcell's *Dido and Aeneas* and Charpentier's *Actéon* for that institution. Empassioned by the works of Gluck, Gilbert Blin was style adviser for David Radok's production of *Iphigénie en Tauride* (Drottningholm, 1990) and Arnold Östman's version of *Alceste* (Concertgebouw, 1993). For the Drottningholm Theater, he directed a production of *Orfeo ed Euridice* in 1992, and in 1998, for the Gluck Festival, staged a new version of the show. Since 1999, Gilbert Blin has been artistic director of the Académie Desprez–*Association Française pour le Rayonnement du Théâtre du Château de Drottningholm*. Current projects include a workshop on 18th-century acting styles for the University of Leiden and a new production of Vivaldi's *Orlando furioso* for the Prague State Opera in October 2001.

Kendra Colton



Kendra Colton, soprano, is a versatile American singer who performs music that ranges from Baroque opera and oratorio to contemporary repertoire. She has been a featured soloist with such organizations as the Minnesota Orchestra, Houston Symphony, Pittsburgh Symphony, Brooklyn Academy of Music, Indianapolis Symphony, Milwaukee Symphony, the Casals Festival in Puerto Rico, Göttingen Handel Festival, Internationale Bach-Akademie Stuttgart, Santa Fe Chamber Music Festival, Bach Aria Group, and Carmel Bach Festival. Among the conductors with whom Ms. Colton has worked are Helmuth Rilling, Seiji Ozawa, John Nelson, Nicholas McGegan, Paul Goodwin, Harry Bicket, and Bruno Weil. Kendra Colton is a graduate of Oberlin College and the Cincinnati College-Conservatory of Music with Master of Music degrees in singing and piano. Ms. Colton's discography includes recordings for Koch, Boston Records, and Stereophile. She also has recorded two solo albums: *Le Charme*, a collection of French art songs, and *He Brought Me Roses*, twenty-five Lieder by Joseph Marx.

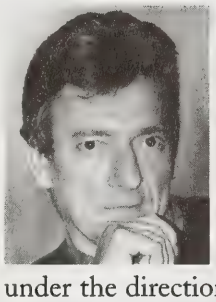
Howard Crook



Howard Crook, tenor, received his Master's from the University of Illinois and furthered his vocal study in New York, London, Wiesbaden, and Amsterdam. A resident of Europe for twenty years, he has achieved special renown for his interpretations of Baroque music, yet his repertoire stretches from early monody to contemporary vocal works. Among his many recordings are Bach's major works with Philippe Herreweghe, Leclair and Berlioz with John Eliot Gardiner, *Messiah* with Trevor Pinnock, Rameau operas with William Christie, and two solo Purcell albums. In 2000, he toured Europe and Japan with Trevor Pinnock and The English Consort, as Evangelist in Bach's

Matthäus-Passion. Since 1993, he has given master classes throughout Europe. He teaches regularly in Paris and Amsterdam.

Bernard Deletré



Bernard Deletré, bass-baritone, a native of the north of France, pursued musical studies in flute and singing at Valenciennes before entering the Conservatoire National Supérieur de Musique in Paris, where he won a first prize in singing in 1981. After a brief time with Groupe Vocal de France, he embarked on a solo career in opera and oratorio in France and abroad, with several forays into theater. Mr. Deletré has worked with such renowned conductors as Leopold Hager, John Eliot Gardiner, William Christie, Philippe Herreweghe, Marc Minkowski and others, and for theater projects under the direction of J-M Villegier, S. Callow, A. Garichot, and A. Arias, among others. After his debuts in mainstream opera (*La traviata*, *The Pearl Fishers*, *Thaïs*, *A Masked Ball*), Mr. Deletré was engaged by William Christie, director of Les Arts Florissants, and, since that time, has been sought after for his interpretations of Baroque music. Mr. Deletré's discography includes numerous recordings for Erato, EMI France, Adda, Opus 111, and Harmonia Mundi.

Kathleen Fay



Kathleen Fay, *Thésée* Executive Producer, has been Executive Director of the Boston Early Music Festival & Exhibition since 1989 and, prior to that, was General Manager. A graduate of the Oberlin College-Conservatory of Music with graduate degrees in Piano Performance and Music Teaching, Kathy has also been Managing Director of Boston's Charles River Concerts since 1987. She has served on the Board of Early Music America and is a member of the Board of Directors of the Cambridge Society for Early Music and Boston's Old West Organ Society. Ms. Fay is a widely respected presenter and promoter of early music in the greater Boston area and throughout the United States, and advises many non-profit organizations on fund raising, board and audience development, marketing, and financial management.



Venus



King Ægée

Lucy Graham



Lucy Graham, choreographer, graduated with distinction from the London College of Dance. She has become established as a leading exponent and choreographer of early dance. In demand as dancer, choreographer, and teacher, Ms. Graham has received numerous commissions to mount Renaissance spectacles, *ballets de cour*, 18th-century ballets, and English masques, all in addition to her work in Baroque opera. Over the years, her production credits have swelled to include Handel's *Rinaldo* (Sadler's Wells Theatre), *Les Caprices de Galathée*, *El Mestre Anglés de Dansa* (Musica Antiga, Barcelona), *The Masque of Flowers* (The Banqueting House, Whitehall), *The Triumph of Love* (Hampton Court Palace), *Dido and Æneas*, and other works of Henry Purcell (Opera Restor'd, UK and Europe), *L'Orfeo* (BEMF 1997, Tanglewood, Drottningholm), and *Ercole Amante* (BEMF 1999, Tanglewood, Utrecht). She particularly enjoys working in French opera and has collaborated in productions of *Pygmalion*, *Anacréon*, *Adonis* (all three by Rameau), Charpentier's *Actéon*, and Boismortier's *Don Quichotte*.

Handel & Haydn Society



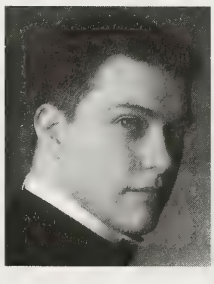
The Handel & Haydn Society is considered one of America's premier chorus and period instrument ensembles. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), Haydn's *The Creation* (1819) and Bach's Mass in B minor (1887). Now entering its 187th season, H&H is deeply committed to the use of instruments, techniques, and performance styles typical of the period in which the music was composed. The Society's innovative educational outreach program brings the joy of classical music to more than 10,000 students each year in fifty public schools throughout Massachusetts. In the 2001-2002 season, Grant Llewellyn will take the helm as the organization's new Music Director, succeeding Christopher Hogwood, who, after serving as artistic director for fifteen years, will become Conductor Laureate.

Ellen Hargis



Ellen Hargis, soprano, acclaimed as "a national musical treasure" by Continuo, has built a remarkable career specializing in 17th- and 18th-century music. She appears regularly with The King's Noyse, Theatre of Voices, and lutenist Paul O'Dette. She has performed with the Saint Paul Chamber Orchestra, Portland Baroque Orchestra, Seattle Baroque Orchestra, New York Collegium, Freiburg Baroque Orchestra, Andrew Lawrence King and The Harp Consort, and the Newberry Consort. She has appeared at many of the world's leading festivals, including the Adelaide Festival, Festival Vancouver, Utrecht Festival, and Berkeley Festival. She has been a frequent performer at the Boston Early Music Festival. Ellen Hargis's discography embraces repertoire from medieval to contemporary music. *A Candle in the Dark* was named "Choc du Monde" in the March 2001 issue of *Le Monde de la Musique*.

Olivier Laquerre



Olivier Laquerre, bass-baritone, began studying voice only in 1996, with Jan Simons at McGill University. He won the prestigious Joseph Rouleau and National Festival competitions, then prizes in Paris and Viviers. He recently sang two solo cycles with l'Orchestre Symphonique de Montréal and presented Handel solo cantatas with SMAM (Studio de la Musique Ancienne de Montréal), the latter increasingly well-known for its stylish period approach. Among his engagements have been the Brahms and Verdi Requiems, Bach's *Johannes-Passion* and *Magnificat*, Handel's *Samson* and *Messiah*, *Die*

Schöpfung by Haydn, the Bruckner *Te Deum*, and Beethoven's Ninth. His opera roles include the Count in *Le nozze di Figaro*, Don Alfonso in *Così fan tutte*, Falke in *Die Fledermaus*, and Dr. Miracle in *Les Contes d'Hoffmann*. A Canadian tour with world-renowned trombonist Alain Trudel featured compositions by Schütz and Telemann.

Suzie LeBlanc



Internationally renowned soprano Suzie LeBlanc has established an extraordinary career specializing in music of the Baroque and Classical periods. Her busy schedule is an enviable mix of concert and opera performances, festival appearances and recording projects both on video and for the CD market. The Montreal native recently made her debut at the Brooklyn Academy of Music in Jonathan Miller's staging of Bach's *St. Matthew* Passion conducted by Paul Goodwin. She has appeared with the Dresden Musikfestspiele, Festival de Beaune, the Utrecht and Vancouver Early Music Festivals, and Tafelmusik collaborating with Frieder Bernius, Ton Koopman, Derek Lee Ragin, Stephen Stubbs, and Rinaldo Allessindrini. She has also made guest appearances at the Concertgebouw in Holland, Wigmore Hall, and Vienna's Konzerthaus with the Montreal Symphony, and has toured with the Australian Brandenburg Orchestra. Her recordings are available on ATMA, Analekta, Teldec, Hyperion, Chandos and Vanguard labels.

Joseph Levendusky



Joseph Levendusky, *Thésée* associate producer, has lived and worked in the Boston area for the past eighteen years, where he has gained recognition as a designer, production manager, and consultant for theater, music, and dance. He is pleased to be back working for the Boston Early Music Festival. Other recent projects have included project management for the dance productions of World Music and Crash Arts and last year's production of *The Tempest* for the Commonwealth Shakespeare Company on Boston Common. Over the years, Mr. Levendusky has been associated with many other area arts organizations, including Dance Umbrella, The Arts Company, The Huntington Theatre Company, WGBH Special Events, Beth Soll and Company, and The Lyric Stage, among others. Mr. Levendusky is a founding member of the Boston Alliance of Theatre Artisans. He also exhibits his color and black and white photography throughout the Boston area.



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

Robin Linklater



Robin Linklater, set and costume designer, trained as a theater designer at Wimbledon School of Art in the early 1960s. He worked both in the theater and as a freelance prop and costume maker and designer painter before starting to teach at Nottingham Trent University. He worked for many years with Opera Restor'd, either as designer or supervising students from the Theatre Design Course at Nottingham (this company tours with small-scale 17th- and 18th-century operas). In 1997 he was the designer for BEMF's production of Rossi's *Orfeo* for Boston and Drottningholm. In 1998 he designed Scarlatti's *La Dirindina* and co-designed (with a gifted student) Haydn's *La Cantarina* for Opera Restor'd. In 1999 he designed BEMF's *Ercole Amante*, by Cavalli, for Boston and Utrect, and in 2000 designed the Monteverdi *Orfeo* for Vancouver. He is still trying (rather unsuccessfully) to carve out more time for painting and exploring the possibilities of puppet opera. This August, he is traveling to Italy to learn bronze casting.

Ann Monoyios



Ann Monoyios, soprano, concertizes extensively throughout Europe, the Far East, and North America in a wide variety of repertoire that encompasses opera, oratorio, chamber music, and recitals. Although she is primarily a specialist in the performance of Baroque and classical-era music, her repertoire extends from Bach to Britten and Falla. She has collaborated with the leading Baroque specialists of the world, including Gustav Leonhardt, Frans Brueggen, Christopher Hogwood, John Eliot Gardiner, William Christie, Trevor Pinnock, Philippe Herreweghe, Reinhard Goebel, and Nicholas McGegan. She has also appeared as soloist with many symphony orchestras in North America, among them those of Montreal, Houston, and San Francisco. Her distinctive voice has long been familiar to NPR listeners.

Paul O'Dette



Paul O'Dette, BEMF artistic director, lute, theorbo, Baroque guitar, has been called "the clearest case of genius ever to touch his instrument" (*Toronto Globe and Mail*). His performances at the major international festivals in Boston, Los Angeles, Vancouver, Berkeley, Utrecht, London, Bath, Paris, Montpellier, Bremen, Dresden, Munich, Berlin, Vienna, Prague, Milan, Geneva, Barcelona, Copenhagen, Oslo, Córdoba, Montevideo, Buenos Aires, and Melbourne, among others, have often been singled out as the highlight of those events. Though best-known for his recitals and recordings of virtuoso solo lute music, Mr. O'Dette also maintains an active international career as an ensemble musician, performing with Nikolaus Harnoncourt, William Christie, Gustav Leonhardt, Christopher Hogwood, Jordi Savall, Andrew Parrott, Nigel Rogers, Bruce Dickey, and Ellen Hargis. He recently guest-directed Tafelmusik and the Portland Baroque Orchestra in programs of Italian concertos for lute and mandolin. He has been heard on radio and television broadcasts throughout North and South America, Europe, Australia, and Japan. He is a member of the acclaimed continuo ensemble Tragicomedia, whose first recording for harmonia mundi, *Capritio: 17th-century Italian Instrumental Improvisations*, was released to coincide with the opening of this year's Boston Early Music Festival. Of late, he has been active conducting Baroque opera. Together with Stephen Stubbs, he led performances of the BEMF production of Luigi Rossi's *L'Orfeo* at Tanglewood, in Boston, and at Drottningholm (1997). Subsequently they directed Cavalli's *Ercole Amante* in BEMF's Boston, Tanglewood, and Utrecht appearances (1999). Later that same summer, they produced Provenzale's *La stellidaura vendicata* at the Vadstena Academy, Sweden. O'Dette and Stubbs opened the inaugural Festival Vancouver (2000) with a highly acclaimed production of Monteverdi's *L'Orfeo*; they will present a new production of Monteverdi's *L'incoronazione di Poppea* for the same festival in 2002. In addition to his activities as a performer, Paul O'Dette is an avid researcher. He has published numerous

You won't believe what you can do here.

berkshire**growth**.com

Jobs. Information. Connections.



articles on issues of historical performance practice and co-authored the Dowland entry in the New Grove Dictionary of Music and Musicians. Stubbs and O'Dette are writing a book on Baroque vocal practice. O'Dette has made more than 100 recordings, many of which have been nominated for *Gramophone*'s Record of the Year Award. Recent solo releases include *Alla Venetiana: Virtuoso Lute Music from 16th-Century Venice* (a *Classic CD* Choice), and *Robin Hood: Elizabethan Ballad Settings for Lute, Cittern, and Orpharion*. He records for harmonia mundi usa. Paul O'Dette has served as Director of Early Music at the Eastman School of Music since 1976 and is Artistic Director of the Boston Early Music Festival.

Laura Pudwell



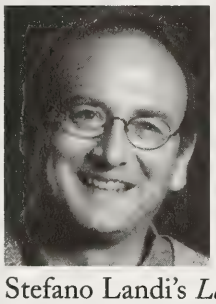
Soprano Laura Pudwell's international profile is rapidly developing with recent performances in Paris, Salzburg, London, Montreux, and Vienna. Her gifts are appreciated in repertoire ranging from early music to modern contemporary works. Her 2000-2001 opera engagements include Lully's *Persée* with Opera Atelier and Monteverdi's *L'incoronazione di Poppea* with Houston Grand Opera. Also in demand for oratorio, Ms. Pudwell sings Honegger's *King David* with the Menno Singers, Elgar's *Dream of Gerontius* in Toronto, the *St. John* Passion at the Winter Park Bach Festival, Bach's Mass in B Minor with the Kitchener Waterloo Philharmonic Choir, several programs with the Toronto Consort, Berg songs with Wellington Winds, and Copland's *In the Beginning* with the Toronto Chamber Choir. Her discography includes *Orlando Lasso: Chansons and Madrigals* (Dorian), *Full Well She Sang* with the Toronto Consort and Haydn with the St. Lawrence Choir.

Steven Rosen



Steven Rosen, lighting designer, is happy to return to BEMF&E for his third season. Past BEMF projects include *King Arthur* and *L'Orfeo*. When not toiling away for Messr. Blin et al., Steven is either the principal designer at Available Light, a Boston-based design firm specializing in performance, museum, architecture, and special events lighting, or chasing after his two daughters, Sonya and Nora, who are forever chasing after their puppy, Goldy.

Stephen Stubbs



Stephen Stubbs, BEMF co-artistic director, lute, theorbo, Baroque guitar, was born in Seattle in 1951 and has been engaged in music-making since early childhood. Parallel interests in new and pre-Romantic music led him to take a degree in composition and to study the lute and harpsichord. Further years of study in Holland and England preceded his professional debut as lutenist at the Wigmore Hall, London, in 1976. Since 1980 he has lived in North Germany, where he is Professor for lute and performance practices at the Hochschule der Künste, Bremen. With his direction of Stefano Landi's *La morte d'Orfeo* at the 1987 Bruges Festival, he began his career as an opera director. He simultaneously founded Tragicomedia, which has since recorded over twenty albums and undertaken intensive tours of Europe, North America, and Japan. He has been invited to direct opera productions in several European countries, the United States , and Canada, most recently directing Monteverdi's *L'Orfeo* at the Netherlands Opera (Amsterdam), Luigi Rossi's *Orfeo* and Cavalli's *Ercole Amante* for BEMF, Tanglewood, and Drottningholm, and Monteverdi's *L'Orfeo* and *1610 Vespers* in Vancouver. To expand his repertoire into the high Baroque period, Stephen Stubbs created the Baroque orchestra Teatro Lirico, who made their recording debut in 1996 with *Love and Death in Venice*. Further recordings of this ensemble offer Italian cello concerti (with Lucie Swarts) and Vivaldi Motette (with soprano Suzie Le Blanc). His largest project to date has been the recreation of Antonio Sartorio's *Orfeo* of 1672

for concert performances at the Dresden and Utrecht Festivals and a staged version for the Musikfest Bremen in September 1998. A live recording of this work for Vanguard Classics was awarded the Cini Prize for Best Opera Recording of 1999. His albums of solo lute music include music of Bach, Sylvius Leopold Weiss, David Kellner, and, most recently, Belgian lutenist Jaques St.-Luc. In 1998 he recorded *The Golden Age of the French Lute*. This is his third stint as co-artistic director of the Boston Early Music Festival and co-director of the Festival's centerpiece opera—this time Lully's *Thesée*. This year and in 2002, he will direct Monteverdi's *Poppea* in Vancouver, Scarlatti's *Il giardino di rose* in Stuttgart and Seville, Handel's *Giulio Cesare* in Bilbao, Purcell's *Dido and Æneas* in Paris, and the fourth annual Workshop for Baroque Opera (Bremen), called *l'Accademia d'Amore*.

Anna Watkins



Anna Watkins, costume supervisor, studied textile design at university, then went to the Slade to study theater design. She now has over twenty years of experience organizing the production of costumes for ballet theater and opera in the United Kingdom, and more recently has become active in the United States and across the Channel. She has spent much of the last year working at the Royal Opera House, Covent Garden, and, after *Thésée*, will return to London to work on costumes for a new *Billy Budd* for Lyric Opera of Chicago and a new *Don Giovanni* for the Royal Opera House. She lives in her beloved London.

❧

The Boston Early Music Festival & Exhibition, Inc.

Management

Kathleen Fay, *Executive Director*
Gabriel Langfur, *Marketing Associate & Exhibition Manager*
Dania Hegvik Esterman, *Box Office & Office Manager*
Shannon Canavin, *Administrative Assistant*
David Cronin, *Administrative Assistant*
Maria van Kalken, *Administrative Assistant*
Joyce Serwitz, *Director of Development*
Julie Lanza, *Director of Foundation Giving*
Sue Pundt, *Bookkeeper*
Janet Buerger, *Box Office*
Anne Reiss, *Office Volunteer*

Board of Directors

Bernice K. Chen, *President*
F. Williams Sarles, *First Vice-President & Treasurer*
Lauren Whittaker, *Clerk*
Miles Morgan, *Second Vice-President*

Jacob Bara-Skowronek
Ann Monks Barry
Diane Britton
Constance Goldstein
Richard Hester
Ellen Kushner
James S. Nicolson
Dr. Chester Pearlman
Dr. James M. Perrin
Douglas Robbe
E.S. Whitney Thompson
Donald Vaughan
Allan Winkler

The Boston Early Music Festival & Exhibition

The Boston Early Music Festival & Exhibition was founded in 1980 by leading practitioners to promote the entire field of "early music" primarily through biennial international Festivals and Exhibitions that bring together the world's leading musicologists, performing artists, instrument makers, and teachers with students and public audiences in a week-long showcase of the field itself, and through annual activities including the BEMF Concerts Series, the Educational Outreach program, and Family Day.

BEMF&E has succeeded in serving its field with preeminent distinction. As early as 1983 the *Times* of London (which has its own early music festival) reported that "Boston is now the host town of what must be considered the world's leading festival of early music." The *New York Times* has hailed BEMF&E as "this country's most prestigious forum for original-instrument performance, as well as the field's biggest trade fair for instrument builders and performers," and the *Boston Globe* has declared , "In our time, no area of musical exploration has developed more rapidly, more extensively, and more colorfully than early music, and for the last [several] years the biennial [BEMF&E] has probably been the best place to learn what's going on and where the field is headed. The Festival…has evolved into one of the city's most prestigious cultural achievements." Recently, the New York Times reported that "After a decade, early music has established a home at the Boston Festival… For the spread of this movement in the United States, the biennial Boston event can take a good deal of the credit."

To help support other programming, and to build the audience for early music in non-Festival years, BEMF&E has sponsored since 1989 the Boston Early Music Festival Concerts Series, presenting some of the world's best instrumentalists and ensembles, and confirming Boston as the United States' "capital" of early music. Since 1983, BEMF&E has also sponsored a Youth Education Program, focusing on inner-city Boston schools, in which special exhibitions, concerts, workshops, and musicology classes seek to interest students in classical music, using the dynamism of the Early Music movement and the spectacular richness of the Festivals & Exhibitions as attractions.

For more information about the Festival, please visit the BEMF web site (www.bemf.org) or call the BEMF office at (617) 661-1812.



Boston Early Music Festival & Exhibition

Louis-Nicholas Clérambault
La Muse de l'Opera

Cessez de parcourir tous les climats du monde,
Par le puissant effort de l'art qui nous seconde,
Ici,, tout l'univers se découvre à vos yeux.

Au son des trompettes bruyantes
Mars vient embellir ce séjour,
Diane, avec toute sa cour,
Vous offre des fêtes galantes,
Et mille chansons éclatantes
Réveillent l'Echo d'alentour.

Des bergers, la troupe légère,
Vient folâtrer sur ces gazons,
A leurs danses, à leurs chansons
On voit que le Dieu de Cythère
Leur a donné de ses leçons.

Au son, *etc.*

Mais quel bruit interrompt
Ces doux amusements?
Le soleil s'obscurcit,
La mer s'enfle et s'irrite
Dieux! Quels terribles flots!
Et quels mugissements!
La terre tremble, l'air s'agite,
Tous les vents déchaînés,

Cease to wander through every earthly clime,

With the mighty efforts of art to assist us,

Here the whole universe is revealed to your eyes.

To the sound of the noisy trumpets,
Mars comes to adorn these regions,
Diana, with all her court,
Offers you elegant festivities,
And a thousand ringing songs
Awaken the surrounding Echo.

Some shepherds, the light-hearted band,
Come to frolic on the green,
Their dances, their songs
Show that the god of Cythera
Has given them lessons.

To the sound, *etc.*

But what noise interrupts
These gentle amusements?
The sun grows dark,
The sea billows and storms,
O gods! What dreadful waves!
And what roaring!
The earth trembles, the air seethes,
All the winds unleashed,



Grand Prêtresse de Minèrve



Bacchus

Mille effrayants éclairs	A thousand terrifying thunderbolts
Semblent confondre l'univers.	Seem to confound the universe.
Quels sifflements affreux!	What fearful whistling!
Quel horrible tonnerre!	What horrible thunder!
Le ciel est-il jaloux	Are the heavens jealous
Du repos de la terre?	Of earth's repose?
Non, les dieux, attendris par nos cris éclatants,	No, the gods, moved by our piercing cries,
Ramènent les beaux jours de l'aimable printemps.	Restore the fair days of lovely spring.
Oiseaux, qui sous ces feuillages	Birds, who in this leafy bower
Formez des accents si doux,	Form your accents so sweet:
L'Amour, quand il vous engage,	When Love entangles you,
Vous traite bien mieux que nous;	You are treated far better than we;
Il n'est jamais parmi vous	With you he is never
Jaloux, trompeur, ni volage.	Jealous, deceitful, nor fickle.
Vos concerts, heureux oiseaux,	Your singing, happy birds,
Eveillent trop tôt l'aurore,	Awakens too soon the dawn,
Laissez les mortels encore	Let those mortals be—still
Plongés au sein du repos.	Plunged in the depths of repose.
Mais quels nouveaux accords dont l'horreur est extrême?	But what are these new chords, so filled with horror?
Qui fait ouvrir le séjour infernal?	Who has unsealed the infernal region?
Que de démons sortis de ce gouffre fatal!	What a host of demons has sprung from that fateful abyss!
Les implacables sœurs suivent Pluton lui-même.	The unappeasable sisters are in pursuit of Pluto himself.
Ne craignons rien, un changement heureux	We have nothing to fear, a happy change
Vient nous offrir de doux présages;	of events bodes well for us;
Et les démons, changés sous d'aimables images,	And the demons, transformed by pleasant disguise,
Amusent nos regards par d'agréables jeux.	Entertain us with gay diversions.
Ce n'est qu'une belle chimère	It is nothing but a pretty illusion
Qui satisfait ici vos vœux;	That satisfies your desires here;
Eh! n'êtes-vous pas trop heureux	Oh! aren't you happy
Qu'on vous séduise pour vous plaire?	To be deceived only for your amusement?
Dans ce qui flatte vos désirs,	In that which flatters your desires
Croyez tout ce qu'on fait paraître;	Believe all that is made to appear;
On voit s'envoler les plaisirs	Pleasures vanish
Lorsque l'on cherche à les connaître.	When you try to understand them.
Ce n'est qu'une, *etc.*	It is nothing, *etc.*

Translation courtesy of A-R Editions, Madison, Wisconsin. "La Muse de l'Opéra" by Louis-Nicolas Clérambault is published in *Louis-Nicolas Clérambault: Two Cantatas for Soprano and Chamber Ensemble*, edited by Donald H. Foster, in *Recent Researches in the Music of the Baroque Era*, vol. 27 (Madison, WI: A-R Editions, Inc., 1979). Used with permission.

"MUSIC IS WELL SAID TO BE THE SPEECH OF ANGELS"

- Thomas Carlyle

When words fail, music is used to communicate understanding, joy, support, reflections and love. Music is part of life at The Alzheimer Center at Quabbin Valley Healthcare.

To learn why a member of The Governor's Advisory Council on Alzheimer's has called The Alzheimer Center at Quabbin Valley Healthcare "inspirational" and given "... accolades to the Center", please call Abby Willard, Program Director, at 978-249-3717.

The Alzheimer Center at Quabbin Valley Healthcare

where memories are shared and dignity is cherished

821 Daniel Shays Highway • Athol, MA 01331 • 978-249-3717

Conveniently located off of Route 2 within the rolling hills of the Northern Quabbin Valley.

Destination Imagination



Richard Easton in Camelot

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore

By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick

OPENING June 22 CLOSING July 7

Awake and Sing!

By Clifford Odets • Directed by Elina deSantos

OPENING July 6 CLOSING July 26

The Smell of the Kill

By Michele Lowe • Directed by Christopher Ashley

OPENING August 1 CLOSING August 9

My Fair Lady

Book and Lyrics by Alan Jay Lerner • Music by Frederick Loewe

Directed by Eric Hill

OPENING August 15 CLOSING September 1

BERKSHIRE THEATRE FESTIVAL

73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5578 After June 1

www.berkshiretheatre.org

Jean-Philippe Rameau
La Guirlande, ou Les Fleurs Enchantées, Ballet en un acte

[Scène I]

Le théâtre représente un lieu champêtre, où est un autel de l'Amour. La statue du Dieu parait dans le fond.

Ritournelle

Mirtil
(seul, tenant à la main une guirlande dont les fleurs sont fanées)
Peut-on être à la fois si tendre et si volage?
Zélide avait fixé mon choix;
Non moins aimé qu'amant, je partis de ces bois;
Amaryllis paraît, me sourit et m'engage.

Peut-on être à la fois si tendre et si volage?
Je reviens, je reprends mon premier esclavage;
Mais j'ai perdu mes premiers droits.
Malheureux, qu'ai-je fait?
Peut-on être à la fois si tendre et si volage?

(Il regarde sa guirlande)
Vous allez donc déposer contre moi,
Fleurs qu'un charme secret devait rendre immortelles
Dans les mains des amants fidèles.
Votre éclat s'est terni quand j'ai manqué de foi.

Ranimez-vous, ranimez-vous avec ma flamme,
Brillez aux yeux qui m'ont charmé.
J'aime encor plus que je n'aimais.
Soyez l'image de mon âme.

(Il s'adresse à l'Amour)
Toi qui vis mon erreur,
Toi qui vois mon retour,
Préviens le désespoir où tu vas me réduire.
Ce charme est ton ouvrage, Amour, puissant Amour,
C'est à toi seul de le détruire.
(Il pose sa guirlande sur l'autel de l'Amour)
Je remets ma guirlande au pied de ton autel.

Annonce
(Une symphonie champêtre se fait entendre)

Mirtil
Mais j'entends les bergers que ta fête rassemble.
Hélas! Qu'ils sont heureux!

[Scene 1]

The stage shows a rustic venue with an altar to Cupid. A statue of the god may be seen in the background.

Ritournelle

Mirtil
(alone, holding a garland of faded flowers)

Can one be at once so tender and so fickle?
Zélide was my elect;
Loved as much as loving, I left these woods;
Amaryllis appeared, smiled and captured me.

Can one be at once so tender and so fickle?
I return, I resume my former enslavement;
But I have lost my earlier rights.
Woe is me, what have I done?
Can one be at once so tender and so fickle?

(He looks at his garland)
So you will testify against me,
Flowers that a secret charm would render immortal
In the hands of faithful lovers.
Your bloom faded when I betrayed my troth.

Revive, revive with the force of my flame,
Dazzle the eyes that charmed me.
My love now is stronger than ever.
Be the mirror of my soul.

(He turns to address Cupid)
You who saw my error,
You who sees my return,
Avert my despair or see me ruined.
This charm is your work, Cupid, mighty god,
You alone can undo it.
(He places the garland on the altar to Cupid)
I set my garland at the foot of your altar.

Annonce
(A rustic music is heard)

Mirtil
Hark, shepherds come, drawn to your feast.
Alas! How happy they are!

(Il voit venir Zélide)
Zélide, ô ciel! je tremble.
Cachons-lui mon trouble mortel.
(Il sort)

[Scène II]

Zélide, Troupe de bergers

Air gracieux

Chœur
(sur lequel on danse)
Hâtons-nous, voici l'aurore.
Cueillons les fruits de ses pleurs,
Moissonnons les dons de Flore,
Couronnons de mille fleurs
Le Dieu qui les fait éclore.

1er Menuet
2e Menuet

[Scène III]

Zélide
(Zélide seule)

Zélide
Qui pourraît de Mirtil différer le retour?
Ceux dont il a reçu le jour
Auraient-ils refusé de couronner sa flamme?
Serait-il retenu par un nouvel amour?
Cher amant,
Viens calmer le trouble de mon âme.

Tout languit dans nos bois quand l'hiver les ravage;
Mais lorsque le Zéphyr commence à soupirer,
Tout renaît, tout fleurit, tout semble respirer.
Le rossignol s'éveille, il reprend son ramage.
L'absence est l'hiver des amours.
Le retour d'un amant est celui des beaux jours.

De mon bonheur, Amour hâte l'instant :
Rends-moi Mirtil, et rends-le-moi fidèle.
Ces fleurs, gage d'un feu constant,
Font briller dans mes mains leur fraîcheur naturelle.
Mirtil, ta guirlande aura-t-elle
Ces parfums, ces couleurs, cet émail éclatant?

(Elle aperçoit la guirlande que Mirtil a posée sur l'autel de l'Amour)

Mais quel objet frappe ma vue!
Me trompai-je?

(He sees Zélide coming)
Zélide, o Heavens! I tremble.
I must hide my mortal trouble from her.

[Scene II]

Zélide, a band of shepherds

Air gracieux

Chorus
(danced)
Let us hasten, dawn is here,
Let us pick the fruits of her tears,
Let us gather Flora's gifts,
Let us crown with myriad flowers
The god that made them bloom.

1st Menuet
2nd Menuet

[Scene III]

Zélide
(Zélide alone)

Zélide
Who could have delayed Mirtil's return?
Could those who gave him life
Have refused to crown his flame?
Could he have been detained by a new love?
Dearest beloved,
Come and calm my troubled soul.

Everything in our woods languishes in winter's blight;
But when Zephyr begins to sigh,
They revive, they bloom, they seem to breathe again.
The nightingale awakes and takes up her song.
Absence is the winter of love,
A lover's return the arrival of spring.

Cupid, hasten the moment of my joy:
Restore Mirtil to me and make him true.
These flowers, token of a constant flame,
Fill my hands with their fresh glow.
Mirtil, will your garland still display
These scents, these colours, this glistening sheen?

(She sees the garland that Mirtil has placed on the altar to Cupid)

But what is this that meets my eye?
Can I be wrong?

Approchons, que mon âme est émue!
Hélas! il est trop vrai, je reconnais ces fleurs.
Nos chiffres enlacés, ah!
Mirtil, je me meurs!

(Elle tombe accablée sur l'autel, puis revenant à elle)

Oublions, oublions un amant perfide,
Méprisons qui peut nous trahir.
Le mépriser, hélas! Trop sensible Zélide,
Tu ne peux même le haïr.
Au pied de cet autel il a mis sa guirlande;
Pour ranimer ces fleurs il implorait l'Amour.
Usons, pour l'éprouver, d'un innocent détour;
(Elle met sa guirlande à la place de celle de Mirtil)
Il croira que l'Amour a rempli sa demande.

(Elle aperçoit Mirtil)

Il paraît; cachons-nous sous cet ombrage épais.

I will approach, my soul is in turmoil!
Alas! it is all too true, I recognise these flowers.
Our signs entwined, ah!
Mirtil, I die!

(She collapses on the altar, then, coming to herself again)

Let us forget the fickle lover,
Scorn he who would betray us.
Scorn him, alas! too tender Zélide,
You cannot even hate him.
Before this altar he laid his garland;
He begged Cupid to revive these blooms.
Let us try an innocent ruse to test him;
(she places her garland in place of Mirtil's)
He will believe that Cupid has answered his prayer.

(She sees Mirtil coming)

He appears; I shall hide in this thick shade.

[Scène IV]

Mirtil

Mirtil

(Voyant au pied de l'autel la guirlande dont l'éclat lui paraît ranimé)

Que vois-je?
Ô ciel! Amour, ô prodige! ô bienfaits!

Zélide, ton amant cesse enfin de te craindre
Viens consulter ces fleurs,
Viens lire dans mes yeux;
Ces fleurs vont te tromper,
mes yeux ne peuvent feindre;
Ils diront que je t'aime,
et mon cœur le sent mieux
Que mes yeux ne peuvent le peindre.

[Scène V]

Zélide, Mirtil

Mirtil

(Il aperçoit Zélide)

Je vous revois, belle Zélide.
Que mon cœur eût voulu hâter ce doux moment!
Que le temps qu'avec vous je trouvais si rapide,
Loin de vous coule lentement.
Je vous revois encore plus belle,
Et je reviens plus tendre.

[Scene IV]

Mirtil

Mirtil

(Seeing at the foot of the altar the garland whose bloom seems to have returned)

What do I see?
O Heavens! Cupid, o wonder! O miracle!

Zélide, your lover ceases at last to fear you:
Come, scan these flowers,
Come, read it in my eyes;
The flowers will deceive you,
But my eyes cannot pretend;
They will say that I love you,
And my heart feels more
Than my eyes can express.

[Scene V]

Zélide, Mirtil

Mirtil

(He sees Zélide)

I see you again, lovely Zélide.
How my heart would have hastened this sweet moment!
How time, which with you I found so short,
Passes slowly when you are not there.
I see you again, lovelier than ever,
And I return, tenderer still.

Zélide
(ironiquement)
Et plus fidèle!

Mirtil
Quel soupçon vient vous alarmer?
Vous offensez mon cœur, et l'amour et vous-même.
Peut-on vous voir sans vous aimer?
Peut-on changer quand on vous aime?

Zélide
L'absence est l'écueil de l'amour.

Mirtil
L'amour n'a rien perdu de ses droits sur mon âme.
Dans nos tendres adieux rien n'égalait ma

Zélide
(ironically)
And truer!

Mirtil
What suspicion causes you unease?
You offend my heart, and love, and yourself.

Who could look on you and not love you?
And, loving you, who could change?

Zélide
Absence is a rock on which love may founder.

Mirtil
Love has lost nothing of its rights on my soul.
In our tender farewell, nothing could rival

Benefit Performance

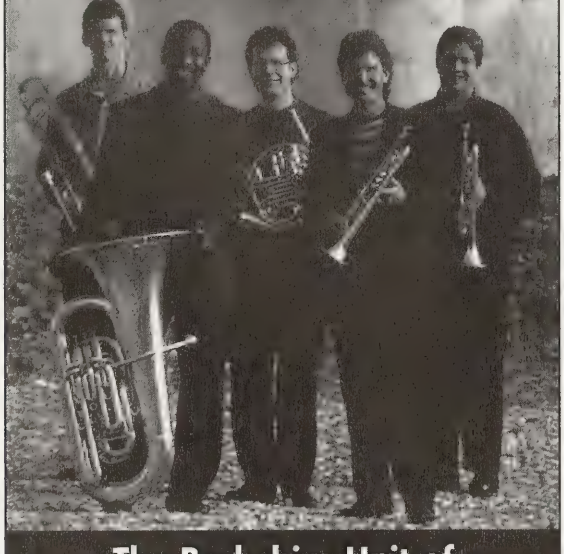
EMPIRE BRASS

an afternoon of glorious sound

Sunday, October 14, 2001 3 pm

Ozawa Hall at Tanglewood

Ticket Information 413-637-0889



The Berkshire Unit of Recording for the Blind & Dyslexic

12 Church Street, Lenox, MA 01240



Do you groove to the sound of a bass?



Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

flamme.
Elle est cent fois encor plus vive à mon retour.

Zélide
Mais de votre fidélité
Je ne vois point encor le gage.

Mirtil
(Montrant avec empressement la guirlande qui est sur l'autel)
Le voici.
De ces fleurs l'éclatante beauté
Vous laisse-t-elle quelque ombrage?

Zélide
Je suis contente.

Mirtil
Et vous, un pareil témoignage
Importe à ma tranquillité.
(Zélide feint d'être embarrassée)
Zélide, vous baissez la vue!
Parlez, où sont ces fleurs?
Vous me faites trembler.
Vous soupirez; ô ciel!
Quelle atteinte imprévue!
Non, je ne puis vous croire,
Et c'est pour me troubler.
Zélide n'est point infidèle;
Son cœur n'aima jamais que moi.

Zélide
Si vous êtes sûr de ma foi,
Pourquoi m'en demander une preuve nouvelle?

Mirtil
Pourquoi la refuser?

Zélide
Ah! Mirtil, je le vois, vous doutez de mon cœur.

Mirtil
Vous m'y forcez, cruelle.

Zélide
Eh bien, s'il vous avait trahi,
S'il s'en faisait lui-même un sensible reproche,
Et, si, confus à votre approche,
Il demandait encor de n'être point haï…

Mirtil
Zélide aurait trahi des amants le plus tendre?

my flame.
It is a hundred times fiercer on my return.

Zélide
But I do not yet see
The token of your truth.

Mirtil
(eagerly showing the garland on the altar)
Here it is.
Does the dazzling beauty of these flowers
Leave you in the slightest doubt?

Zélide
I am satisfied.

Mirtil
Now you: a similar proof
will secure my peace of mind.
(Zélide feigns embarrassment)
Zélide, you look down!
Speak, where are the flowers?
You make me tremble.
You sigh. O Heavens!
What an unexpected blow!
No, I cannot believe you,
You do it to trouble me.
Zélide is not untrue;
Her heart never loved any but me.

Zélide
If you are so sure I am true,
Why demand fresh proof?

Mirtil
Why refuse it?

Zélide
Ah! Mirtil, I see, you doubt my heart.

Mirtil
You make me, cruel one.

Zélide
Well now, if it had betrayed you,
And for that reproached itself fervently,
And if, confused at your approach,
It asked simply not to be hated…

Mirtil
Would Zélide have betrayed the tenderest of lovers?

Zélide
Il le faut avouer : un caprice léger
Avec plaisir m'a fait entendre
Les soupirs d'un autre berger.

Mirtil
Quoi, Zélide, ton cœur n'a pas su s'en défendre?

Zélide
Je vous l'ai dit : l'absence expose à ce danger.
à vos ressentiments Zélide s'abandonne :
Mirtil, vous pouvez vous venger.

Mirtil
Non, si ton crime est passager,
Aimons-nous, Mirtil te pardonne.

Zélide
C'est toi que tu viens de juger.

Mirtil
Qui? Moi?

Zélide
Voici tes fleurs.

Zélide
I must confess: a passing caprice
Made me hear with pleasure
Another shepherd's sighs.

Mirtil
What, Zélide, could your heart not defend itself?

Zélide
As I told you, absence leaves us open to this danger.
Zélide submits to your wrath:
Mirtil, you may take your revenge.

Mirtil
No, if your crime is a fleeting fault,
Let us love each other: Mirtil forgives.

Zélide
You it is whom you have judged.

Mirtil
Who, me?

Zélide
Here are your flowers.



(Elle va prendre la guirlande de Mirtil qu'elle a cachée parmi les arbres, de l'un des côtés du théâtre; elle la trouve refleurie)

Quelle fraîcheur nouvelle!

Mirtil
C'est l'Amour qui les rajeunit.
Il me pardonne.
Et toi…

Zélide
Si tu reviens fidèle,
Va, mon cœur te fait grâce,

Mirtil (aux pieds de Zélide)
Et le mien me punit.

Annonce
(On entend de loin le retour des bergers)

Mirtil
Nos bergers de l'Amour vont célébrer la fête.
Pour hommage offrons-lui nos cœurs.

Zélide, Mirtil
Triomphe, triomphe, Amour.
Lance tes feux vainqueurs.
Couronne par mes mains ta plus belle conquête.
Lance tes feux vainqueurs.

[Scène VI]

Zélide, Mirtil, bergers et bergères

Chœur
(sur lequel les bergers entrent en dansant)
Aimons, aimons, qu'en nos bois tout soupire
Que tout inspire les désirs,
Que tout respire les plaisirs.

(Bergers qui vont offrir leurs guirlandes à l'Amour)

Chœur
Sons brillants, céleste harmonie,
Éclatez, remplissez nos bois.
C'est l'amour qui dicta vos lois
Et sa flamme est votre génie.

Mirtil
La flûte est des soupirs le plus tendre interprète.

(She goes to take Mirtil's garland, which she has hidden among the trees to one side of the stage; she finds that it has bloomed again)

What recent freshness!

Mirtil
It is Cupid who has restored their youth.
He forgives me.
And you…

Zélide
If you return faithful,
My heart will grant you grace.

Mirtil (at Zélide's feet)
And mine will punish me.

Annonce
(The shepherds returning are heard from afar)

Mirtil
The shepherds will celebrate Cupid's feast.

In tribute let us offer him our hearts.

Zélide, Mirtil
Triumph, triumph, Cupid.
Let fly your conquering fire.
Crown with my hands your finest trophy.

Let fly your conquering fire.

[Scene VI]

Zélide, Mirtil, shepherds and shepherdesses

Chorus
(during which the shepherds enter, dancing)
Let us love, that the woods may be filled with sighs,
That desires and pleasures
May be the breath of all things.

(Shepherds go to offer their garlands to Cupid)

Chorus
Resplendent music, heavenly chords,
Resound and fill our woods.
It is Cupid who dictated your laws
And his flame should be your guide.

Mirtil
The flute is the tenderest renderer of sighs.

Un berger amoureux inventa le hautbois.
Le cœur fit résonner la première musette.
Et l'Amour, avec la houlette,
Marqua la cadence à la voix.

Mirtil, Chœur
Sons brillants,
Céleste harmonie,
Éclatez, remplissez nos bois.
C'est l'Amour qui dicta vos lois
Et sa flamme est votre génie.

Air gracieux en rondeau
Entrée des Pâtres
Musette
Gavotte (Rigaudon gai)

Zélide
Quand du Dieu des bois
L'amour anime la musette,

A lovelorn shepherd invented the oboe.
The heart sounded the first musette.
And Cupid, with his crook,
Beat time for the voice.

Mirtil, Chorus
Resplendent music,
Heavenly chords,
Resound and fill our woods.
It is Cupid who dictated your laws
And his flame is be your guide.

Air gracieux en rondeau
Entry of the shepherds
Musette
Gavotte (Rigaudon gai)

Zélide
When love sounds the pipe
Of the god of these woods,

bsc
barrington stage company
Artistic Director, Julianne Boyd

ALL ABOARD!
For one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht,
Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

Philomèle est muette,
Écho n'ose élever la voix.

Pour entendre un son si tendre
Les ruisseaux murmurent tout bas,
Au sylvain qui court sur ses pas,
La Nymphe se laisse surprendre.

Pantomime noble
Air gracieux
1er Tambourin
2e Tambourin

Zélide, Mirtil
Vole, Amour,
Vole, assure ta gloire.
Enchaîne nos cœurs pour jamais.

Zélide
Un volage que tu soumets
Est ta plus brillante victoire.

Mirtil
Pour la première fois on s'engage sans peine,
Et sans peine on devient léger;
Mais un cœur qui reprend sa chaîne
Revient pour ne jamais changer.

Zélide, Mirtil, Chœur
Vole, Amour,
Vole, assure ta gloire.
Enchaîne nos cœurs pour jamais.
Contredanse

fin

Philomel is mute,
Echo dares not raise her voice.

To hear a sound so sweet
The streams murmur low,
The nymph lets herself be surprised
By the sylvan running in her steps.

Pantomime noble
Air gracieux
1st Tambourin
2nd Tambourin

Zélide, Mirtil
Take wing, Cupid,
Fly and secure your fame.
Bind our hearts for evermore.

Zélide
A fickle heart that you subdue
Is your most glorious victory.

Mirtil
The first time our troth is given unheeding,
And unheeding our hearts may stray;
But a heart that seeks its bond anew
Returns, and will never change.

Zélide, Mirtil, Chorus
Take wing, Cupid,
Fly and secure your fame.
Bind our hearts for evermore.
Contredanse

End

Translation by Adrian Shaw, supplied through the courtesy of Erato Records



Boston Early Music
Festival & Exhibition

Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space.**Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$3,225,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com

TMC OPERA CHALLENGE CONTRIBUTORS

In response to a generous challenge pledge by an anonymous BSO Trustee, the following individuals have made generous contributions to endow the opera program at the Tanglewood Music Center.

For more information, contact Sandy Eyre, Associate Director of Tanglewood Development, at (413) 637-5261, or Elizabeth Roberts, Director of Individual Giving, at (413) 637-5275.

Anonymous (3)
Dr. and Mrs. Norman Atkin
George and Roberta Berry
Philip Sedgwick Deely and
Hilary Somers Deely
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
Nancy J. Fitzpatrick and Lincoln Russell
Ralph and Audrey Friedner
Mr. and Mrs. Richard Grausman
Mr. and Mrs. Edwin A. Jaffe
Mr. Charles H. Jenkins, Jr.
Liz and George Krupp
Mr. and Mrs. Philip Krupp
Mr. and Mrs. Walter Loeb
Diane H. Lupean and
Mrs. Edward Lupean
Mrs. Barbara McCullough
Dr. Martin C. Mihm, Jr.
Mrs. Gloria Moody Press
Mr. and Mrs. Millard H. Pryor, Jr.
Carole and Edward I. Rudman
Dr. and Mrs. Raymond H. Schneider
Mr. and Mrs. Dan Schusterman
Mrs. Melissa Sere
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Wilmer J. Thomas, Jr.
Richard James Trant
Mr. Jan Winkler and
Ms. Hermine Drezner

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

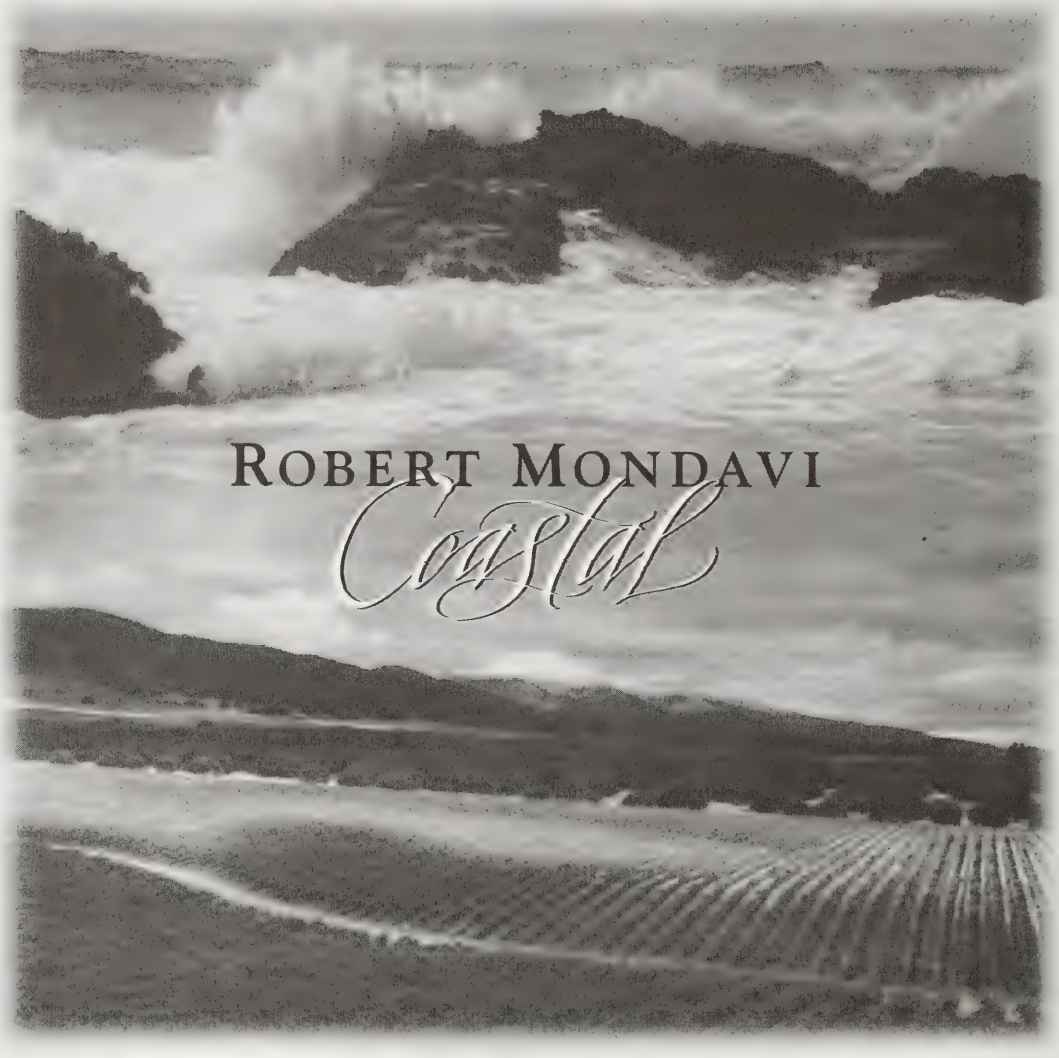
Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Robert Mondavi Coastal Proudly Supports the Boston Symphony Orchestra



©Robert Mondavi Coastal, Monterey, CA

California coastal fog, cool ocean breezes, and the natural beauty of the Monterey Bay. These elements form the inspiration from which our winemaker creates these special wines.

Robert Mondavi Coastal
Monterey Inspired. *Robert Mondavi Crafted*

ROBERT MONDAVI
A FAMILY OF WINES

www.robertmondavi.com

OPERA EVENT CONTRIBUTORS

The following individuals have made contributions over and above their ticket purchases to support the opera program at Tanglewood.

For more information, contact Sandy Eyre, Associate Director of Tanglewood Development, at (413) 637-5261, or Elizabeth Roberts, Director of Individual Giving, at (413) 637-5275.

Anonymous (8)
Mr. and Mrs. Kermit Adler
Mr. and Mrs. Lawrence Alexander
Mr. Anthony Angarano
Ms. Rosemary Antonucci
Diane M. Austin and Aaron J. Nurick
Mr. and Mrs. Adolph J. Berger
Mr. and Mrs. Neal F. Blackmarr
Mr. and Mrs. Alan J. Blier
Mr. and Mrs. Charles R. Blyth, Jr.
Dr. and Mrs. Stuart Brager
Mr. and Mrs. Samuel B. Bruskin
Mr. Gregory E. Bulger
Renee Burrows
Ms. Barbara L. Cohen-Hobbs
Mrs. J. Conway
Lewis R. Dan, M.D.
Philip Sedgwick Deely and Hilary Somers Deely
Mr. and Mrs. Channing Dichter
Mr. and Mrs. Eitan Evan
Ralph and Audrey Friedner
Ms. Dolly H. Frisch
Mr. and Mrs. Jeffrey Garber
Dr. and Mrs. Paul H. Gendler
Mrs. Haskell R. Gordon
Mr. and Mrs. Richard Grausman
Mr. and Mrs. Sol Handwerker
Mr. and Mrs. Frank Hano
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Robin G. Holloway
Ms. Janet Hopton
Mr. and Mrs. Lawrence Howitt
The Inn at Stockbridge / Mr. and Mrs. Leonard Schiller
Mr. and Mrs. Werner Janssen, Jr.
Mr. Charles H. Jenkins, Jr.
Dr. and Mrs. Rollin M. Johnson
Natalie and Murray S. Katz
Ms. Charlotte R. Kaufman
Stephen B. Kay and Nan Bennett Kay
Mr. and Mrs. Bruce Kelly
Dr. Petra Krauledat and Mr. W. Peter Hansen
Mr. and Mrs. Richard Kronenberg
Liz and George Krupp
Dr. and Mrs. Joseph Lauterstein
Mr. and Mrs. Harold H. Lent, Jr.
Dr. Stanley E. Bogaty / Long Island Eye Physicians and Surgeons
Diane H. Lupean and Mrs. Edward M. Lupean
Mr. and Mrs. Edward Mandell
Mr. Dean W. Mathey
Mrs. Barbara McCullough
Mr. Frank B. Merrick
Mr. and Mrs. Henry H. Meyer, Jr.
Mrs. Evelyn Nef
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. J. Anderson Plumer
Mr. and Mrs. Gerald Rauch
Mr. Michael Riordan
Mr. and Mrs. Jean J. Rousseau
Mr. and Mrs. Milton B. Rubin
Mr. Gary S. Schieneman and Ms. Susan B. Fisher Schieneman
Dr. Raymond and Hannah H. Schneider
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Martin Schwartz
Mr. and Mrs. Leo V. Seligsohn
Mr. Richard Seltzer Kaye Scholer LLP
Ms. Melissa Sere
Mr. Joel Shapiro
Mona and Arthur Sherman
Mr. and Mrs. Robert L. Singleton
Ms. Edina A. Soboleski
Dr. Norman Solomon and Dr. Merwin Geffen
Dr. and Mrs. Richard F. Spark
Ms. Barbara J. Spencer
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. Steven D. Thomas
Mr. and Mrs. Roger Tilles
Mr. Dudley H. Towne
Mr. and Mrs. Loet A. Velmans
Stephen and Dorothy Weber
Dr. Henny Wenkart
Ms. Susan Woolf

Simplex.

Performing Daily

At Boston's

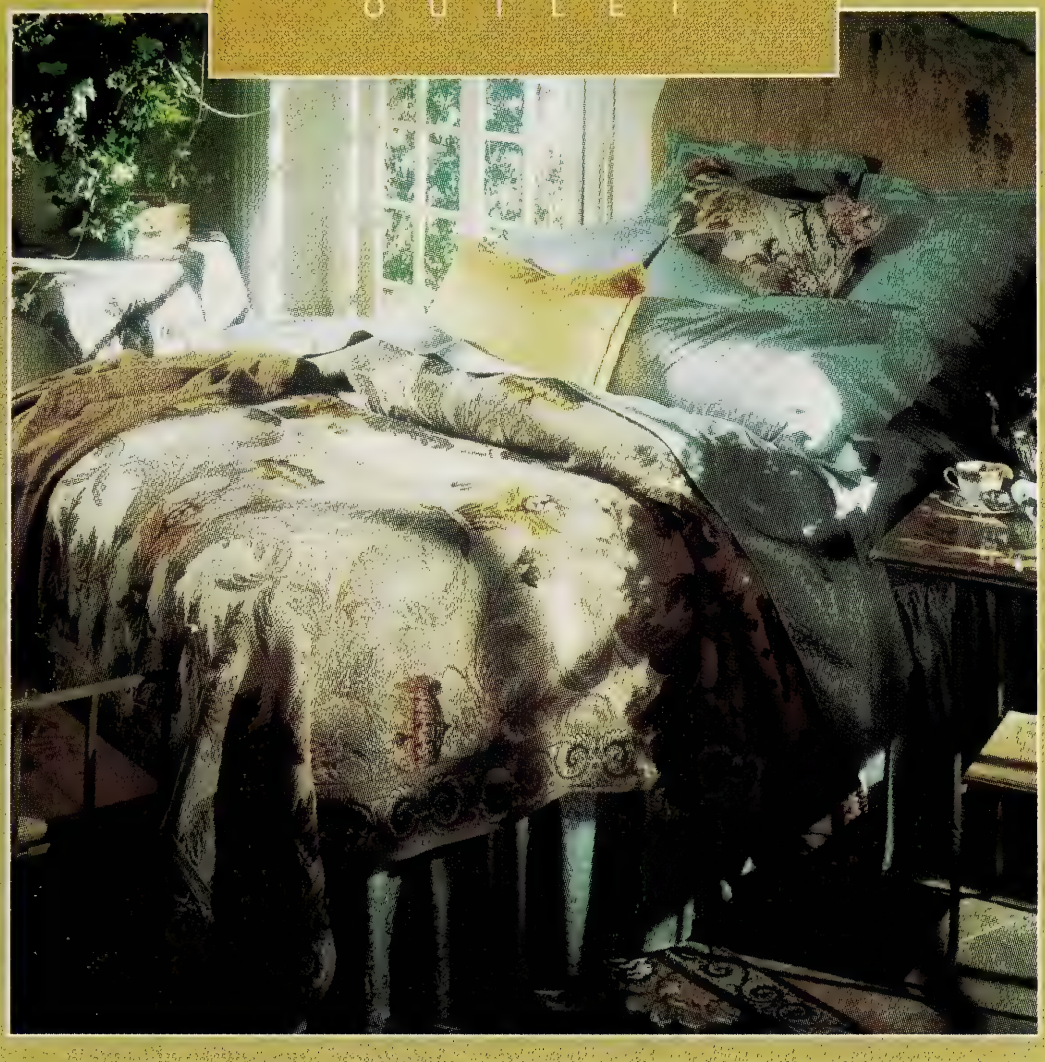
Symphony Hall.

Simplex is proud to provide Boston's Symphony Hall with fire detection and security systems. As a company with decades of experience in life safety solutions — including fire, security, communications and time management — we're more than prepared to do whatever it takes to protect this Boston landmark. To learn what Simplex can do for you, call 1-800-SIMPLEX.

Simplex

FIRE • SECURITY • COMMUNICATIONS • WORKFORCE SOLUTIONS

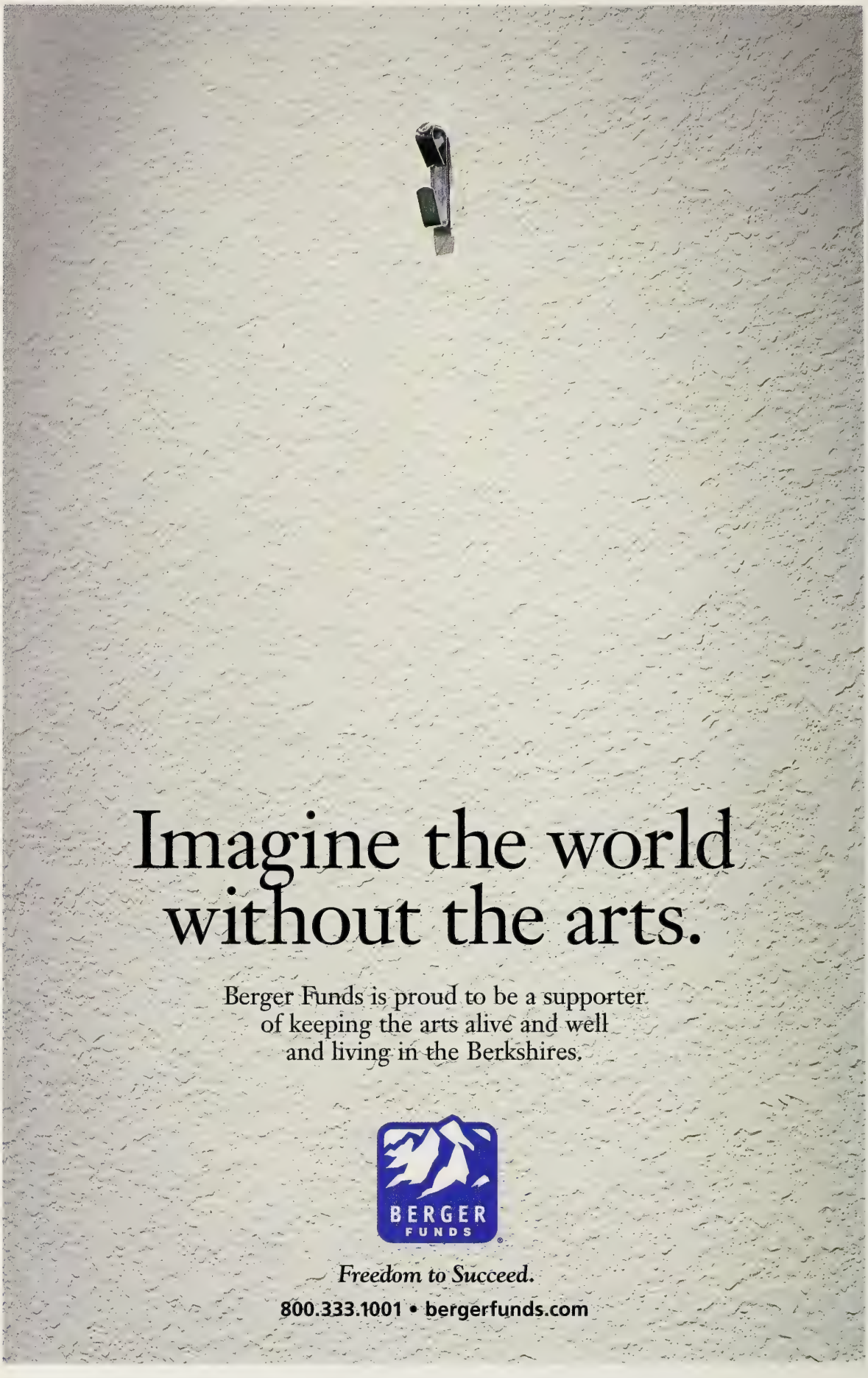
ANICHINI
OUTLET



THE FINEST LUXURY LINENS & HOME FURNISHINGS

ANICHINI OUTLET STORES
THE POWERHOUSE MALL EXIT 20 OFF INTERSTATE 89
WEST LEBANON, NH 03784
TEL. 603.298.8656
9:30 TO 6 MONDAY-WEDNESDAY
9:30 TO 8 THURSDAY-SATURDAY
12 TO 5 SUNDAY

OPENING SOON
MANCHESTER SQUARE ROUTES 11 & 30
MANCHESTER, VT 05255
TEL. 802.366.1200


Imagine the world without the arts.
Berger Funds is proud to be a supporter of keeping the arts alive and well and living in the Berkshires.
BERGER FUNDS
Freedom to Succeed.
800.333.1001 • bergerfunds.com

NO SEX. NO DRUGS. NO ROCK 'N ROLL.

Something more satisfying instead.



Explore the village created by inspiration. A rewarding world of unique architecture...working farmers and artisans...animals...rare furniture and fine art...intricate crafts practiced before your eyes – and much more. In the Berkshires, all roads lead here...to a National Historic Landmark – a remarkable experience called Hancock Shaker Village.

A NATIONAL HISTORIC SURPRISE

HANCOCK SHAKER VILLAGE

Routes 20 & 41, Pittsfield, MA • 800-817-1137 • www.hancockshakervillage.org

It's just a "cottage," but she called it home.



Edith Wharton designed and built The Mount 100 years ago. We invite you to visit the restoration of this National Historic Landmark. Witness the re-creation of the formal gardens and the renaissance of this:
"...delicate French chateau mirrored in a Massachusetts pond." Henry James

THE MOUNT Edith Wharton® RESTORATION

Route 7 & Plunkett Street Lenox 413.637.1899 www.edithwharton.org
Open 9 to 5 daily from May 26 to October 31

member of oneworld



More Room Throughout Coach For More Coach Passengers.

Only On AmericanAirlines®
www.aa.com





★★★ 3-Star *Boston Globe*
Dining every night except Tuesday
Candlelight and al fresco dining
Saturday Night Prix Fixe
Extraordinary Lodging & Facilities
Weddings & Executive Conferences



The Old Inn
On The Green
& Gedney Farm
Route 57
New Marlborough Village Green, MA
413-229-3131 www.oldinn.com



"Come to My Mercy"

Holy Masses
Weekdays: 7:15 am & 2:00 pm
Saturday: 8:00 am & 2:00 pm
Sunday: 10:30 am & 2:00 pm

Confessions: 1:00-2:00 pm & 3:15 - 4:30 pm

Hour of Great Mercy: Daily 3:00 pm
The Divine Mercy Perpetual Novena & Chaplet
followed by Benediction

Gift Shop: 9:00 am - 5:00 pm daily

Divine Mercy Information	Prayer Requests	National Shrine Gift Shop
1-800-462-7426	1-800-804-3823	1-888-484-1112

NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill • Stockbridge, MA 01262
please call for directions and hours of operation
(413) 298-3931
shrine@marian.org • www.marian.org

2001 Tanglewood Association of the Boston Symphony Association of Volunteers

Chair
Muriel Lazzarini
Executive Vice Chair
Mel Blieberg
Secretary
Karen Methven
Immediate Past Co-Chair
Harry Methven
Nominating
Judith Cook

Executive Committee
Community/Audience Services
Richard Berkson
Development
Ursula Ehret-Dichter
Education
Paul Flaum
Membership
Jack Shreenan
TMC
Sylvia Stein

Administrative Committee
Administrative Events
Alexandra Warshaw
Marsha Burniske
Befriend a Fellow
Susan Orenstein
Wilma Michaels
Berkshire Event
Maddy Baer and Mary Blair
Community Services Office
Marilyn Flaum
Marie Feder
Concert Hosts
Marjorie Lieberman
Rita Blieberg
Database/New Members
Norma Ruffer
Ned Dana
Emergency Medical Services
Tom Andrew
Event Services (Functions)
Liz Shreenan
John Powell
Friends Office
Dorothy Walchenbach
Laura Butterfield
Glass House
Diana and Stanley Feld
Historical Preservation
Randy Johnson
Polly Pierce
Membership Meetings
Ann Dulye
Roz Goldstein
Newsletter
Greta Berkson
Opening Ceremonies, TMC
Bonnie Sexton
Opening Night
Margery and Lew Steinberg
Jane and Sy Glaser
Outreach
Deanna Ruffer
Personnel Coordinator
Genne LeVasseur
Ready Team
Lillian and Arnold Katz
ReDiscovering Music
Gabriel Kosakoff
Milton Fink
Retired Volunteers Club
Billie Goldin
Seranak Flowers
Faith Mong
Ursula Ehret-Dichter
Student Parties
Larry Phillips
Bobbie Rosenberg
Talks and Walks
Joan Soloway
Theresa Delusky
Tanglewood on Parade Picnic
Rosalie Beal
Arline Breskin
Tent Club
Keye Hollister
Dennis Moore
Tickets
Pat Henneberry
Tour Guides
Rose Foster
Dan Ruge
Training Coordinator
Bobbi Cohn
Carole Siegel
Ushers/Programmers
Cathy Miller
Visitor Center
Anita Busch
Website
Boyd Hopkins
Youth Activities
Brian Rabuse
Youth Concert
Sy and Marge Richman
Alice Model

Boston University Tanglewood Institute Adult Music Seminars 2001

Are You Listening?

The Adult Music Seminars offer a rare opportunity for adults to develop and enhance their listening experience at Tanglewood by studying the works performed by the Boston Symphony Orchestra with distinguished Boston University music professor and lecturer, Jeremy Yudkin.

Full-Week Session:
July 16 - 20, 2001

Mid-Week Session:

Weekend Sessions:
July 6 - 8, 2001
July 13 - 15, 2001
July 20 - 22, 2001
July 27 - 29, 2001
August 3 - 5, 2001
August 10 - 12, 2001



BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

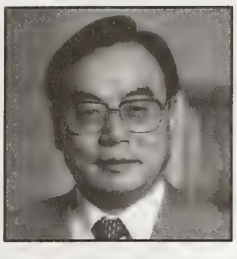
An equal opportunity, affirmative action institution.

Please call 413-637-1430 for an Adult Music Seminar Brochure and Application.

BSOvations

The support of the corporate sponsors of the Boston Symphony Orchestra at Tanglewood reflects the increasingly important partnership between business and the arts. The BSO is honored to be associated with these companies and gratefully acknowledges their contributions.

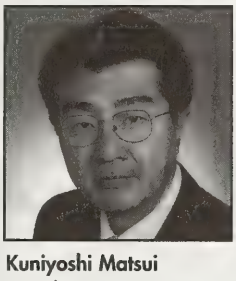
These corporations have sponsored concerts and activities of the BSO at Tanglewood during the fiscal year ending August 31, 2000. BSO corporate sponsors of $50,000 or more are listed below.



Koji Nishigaki
President
NEC Corporation

NEC

NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia, Europe, and North and South America since 1986. No matter where they perform, the Boston Symphony Orchestra musicians, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.



Kuniyoshi Matsui
President
TDK Electronics Corporation

TDK

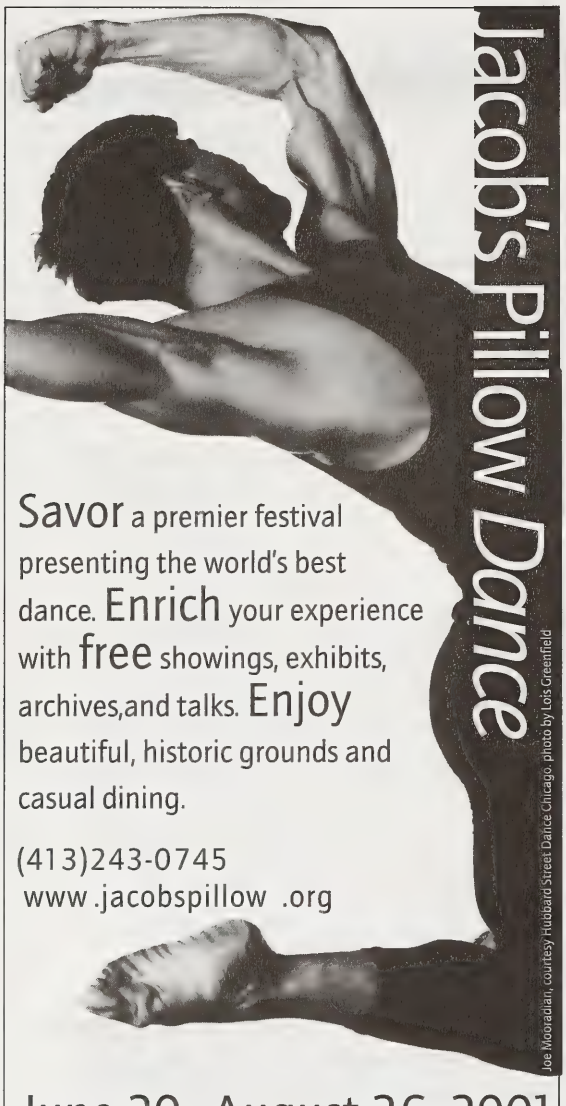
As a longtime sponsor of the Free Lawn Passes for Children program at Tanglewood, TDK has shown its commitment to nurturing an appreciation for art and culture among young people. TDK has proudly extended its relations with the BSO through an important new musical preservation project. Drawing on TDK's expertise in advanced digital recording technology, the BSO will now be able to transfer fragile tapes of historic performances to TDK recordable discs so that future generations of music lovers can enjoy them.



Robert Jones
CEO/President
Baldwin Piano & Organ Co.

Baldwin

For more than a half century, Baldwin has been the piano of choice for the Boston Symphony Orchestra and Tanglewood. From the concert stage of Symphony Hall to the sheds of Tanglewood, Baldwin is proud to contribute to the rich heritage and ongoing tradition of the BSO and its many legendary musicians.



Savor a premier festival presenting the world's best dance. Enrich your experience with free showings, exhibits, archives,and talks. Enjoy beautiful, historic grounds and casual dining.

(413)243-0745
www.jacobspillow .org

June 20–August 26, 2001

WHEN DO I CLAP?

A Slightly Irreverent Guide to Classical Music and Concert Hall Conduct

by Valerie Cruice

Ever been so inspired by the sheer power of live classical music that you clapped with wild abandon — *at the wrong time*? Here is a lighthearted guide to the proper timing of applause and to concert-hall and opera-house etiquette. The author takes the reader on a humorous tour through music history complete with quizzes, a guide to composing 20th century music, and gossipy tidbits about various composers.

TWO BYTES PUBLISHING, LTD.
PHONE: 203-656-0581
TOLL FREE: 888-588-7171
FAX: 203-655-3910

Visa and MasterCard accepted

www.bostonmusiccompany.com • fax: (617) 528-6199

BOSTON MUSIC COMPANY

- All music available in print—over 65,000 titles in stock!
- Lessons for most instruments and voice
- Instruments and accessories
- New, convenient Theater District location
- All credit cards accepted • we ship anywhere
- Mon.–Fri. 10:00-6:30, Sat. 10:00-6, Sun. 12:30-5:30

215 STUART STREET, BOSTON, MA 02116 • 800-863-5150

Phone: (617) 426-5100

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2000-2001 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

Accounting/Tax Preparation

Adelson & Company P.C.
Pittsfield, MA
Feldman, Holtzman & Bindelglass
Pompton Lakes, NJ
Michael G. Kurcias C.P.A.
Great Neck, NY
Alan S. Levine, P.C., CPA
Plainview, NY
Kenneth J. Loveman, CPA
Pittsfield, MA
Thomas J. Major, CPA
Great Barrington, MA
♪Riley, Haddad, Lombardi & Clairmont
Pittsfield, MA
Sax, Macy, Fromm & Co., PC., CPA's & Consultants
Clifton, NJ
Smith Watson & Company, LLP
Great Barrington, MA
Bernard Turiel, P.A.
Woodbridge, NJ

Advertising/PR

Ed Bride Associates
Lenox, MA
C. Heller, Inc
Colebrook, CT
Teletime Media
Rockville Centre, NY
Stuart H. Trott, Consultant
Manhasset Hills, NY

Antiques/Art Galleries

♪Coffman's Antique Markets
Great Barrington, MA
♪Country Dining Room Antiques
Great Barrington, MA
Hoadley Gallery
Lenox, MA
Henry B. Holt Gallery
Lee, MA
Reuss Galleries
Stockbridge, MA
Deborah Ronnen Fine Arts
Rochester, NY
Stone's Throw Antiques
Lenox, MA

Architects

Alderman & MacNeish
West Springfield, MA
Four Architecture Inc.
Boston, MA
Hill Engineers, Architects, Planners Inc.
Dalton, MA

Automotive

♪Norman Baker Auto Sales, Inc.
Worcester, MA
Biener Nissan-Audi
Great Neck, NY
Pete's Motor Group
Pittsfield, MA

Banking

Adams Cooperative Bank
Adams, MA
BERKSHIRE BANK
Pittsfield, MA
♪First Massachusetts Bank
Pittsfield, MA
Greylock Federal Credit Union
Adams, Great Barrington, &
Pittsfield, MA
♪Hoosac Bank
North Adams & Williamstown, MA
Lee Bank
Lee, MA
LEGACY BANKS–CITY AND LENOX SAVINGS
Pittsfield, MA
Lenox National Bank
Lenox, MA
♪The Pittsfield Cooperative Bank
Pittsfield, MA
South Adams Savings Bank
Adams, MA

Beverage/Food Sales/Consumer Goods/Dist.

Berkshire Mountain Spring Water Distributing Company
Southfield, MA
♪C.T. Brigham Company, Inc.
Pittsfield, MA
♪Crescent Creamery
Pittsfield, MA
♪Sy Goldstein Brokerage Inc.
West Stockbridge, MA
GOSHEN WINE & SPIRITS, INC.
Goshen, CT
♪Guido's Fresh Marketplace
Great Barrington & Pittsfield, MA
KOPPERS CHOCOLATES
New York, NY
NEWMAN'S OWN
Westport, CT
The Pantry Basket
Stockbridge, MA
MELISSA SERÉ & ASSOCIATES
New York, NY
Wohrle's Inc.
Pittsfield, MA

Consulting;Management/ Financial

♪Colonial Consulting Corp., Inc.
New York, NY
♪Monroe G. Faust
Lenox, MA & Bronxville, NY
General Systems Co., Inc.
Pittsfield, MA
INLAND MANAGEMENT CORPORATION
Williamstown, MA
♪Lam Associates, Ltd
Cambridge, MA
Locklin Management Services
Longmeadow, MA
NEUBERGER BERMAN TRUST COMPANY
Wilmington, DE
♪R.L. Associates
Princeton, NJ

Contracting/Building Supplies

Alarms of Berkshire County
Pittsfield, MA
Cardan Construction, Inc.
Pittsfield, MA
County Concrete Corp.
Pittsfield, MA
Dettinger Lumber Co., Inc.
Pittsfield, MA
DRESSER-HULL COMPANY
Lee, MA
Harris Rebar Boston, Inc.
Toronto Ontario Canada
♪Petricca Industries, Inc.
Pittsfield, MA
PUROFIRST a division of Cardan Constructions, INC.
Pittsfield, MA
S & A Supply, Inc.
Great Barrington, MA
David J. Tierney, Jr., Inc.
Pittsfield, MA
Peter D. Whitehead, Builder
Great Barrington, MA
W.E. Williams Paving, Inc.
West Stockbridge, MA

Education

Belvoir Terrace
New York, NY
Berkshire Country Day School
Lenox, MA
Berkshire Community College
Pittsfield, MA
♪Camp Greylock
Becket, MA
Massachusetts College of Liberal Arts
North Adams, MA
Valleyhead, Inc.
Lenox, MA

Energy/Utilities

The Berkshire Gas Company
Pittsfield, MA
ESCO Energy Services, Co.
Pittsfield, MA
General Systems Company, Inc.
Pittsfield, MA
Massachusetts Electric Company
Northampton, MA
♪Ray Murray, Inc.
Lee, MA
♪Pittsfield Generating Company
Pittsfield, MA
♪Sweatland/Payless Oil
Pittsfield, MA
VIKING FUEL OIL CO., INC.
West Hartford, CT
Western Mass. Electric Company
West Springfield, MA

Engineering

Foresight Land Services
Pittsfield, MA

Environmental Services

MAXYMILLIAN
TECHNOLOGIES, INC.
Pittsfield, MA
Nowick Environmental
Associates
Springfield, MA

Financial Services

♪THE BERKSHIRES CAPITAL
INVESTORS
Winnetka, IL
SHEILA H. CASELEY,
CLU, CFC
Lenox, MA
Mr. Norman J. Ginstling
New York, NY
♪Kaplan Associates L.P.
Manhasset, NY
PaineWebber
Pittsfield, MA
Rothstein-Lechtman Associates
Fairfield, NJ
ERNEST S. SAGALYN, CLU
Lenox, MA
MARK SELKOWITZ
INSURANCE AGENCY LLC
Pittsfield, MA

High Technology/Electronics

CABLEVISION SYSTEMS
CORPORATION
Bethpage, NY
♪New Yorker Electronics Co., Inc.
Mamaroneck, NY

Insurance

Bader Insurance Agency, Inc.
West Springfield, MA
♪Berkshire Mutual Insurance
Company
Pittsfield, MA
BERKSHIRE LIFE
INSURANCE
Pittsfield, MA
Coakley, Pierpan, Dolan &
Collins Insurance Agency, Inc.
Adams & Williamstown, MA
Robert J. DeValle CLU CHFC
Springfield, MA
McCormick, Smith & Curry
Pittsfield, MA
Minkler Insurance Agency, Inc.
Stockbridge, MA
Reynolds, Barnes & Hebb, Inc.
Pittsfield, MA
MARK SELKOWITZ
INSURANCE AGENCY LLC
Pittsfield, MA
Wheeler & Taylor Inc.
Great Barrington, MA

Legal

♪Frank E. Antonucci, Attorney at
Law
Lenox, MA
♪Braverman and Associates
New York, NY
CAIN, HIBBARD, MYERS
& COOK
Pittsfield, MA
♪Certilman, Balin, Adler &
Hyman
East Meadow, NY
Cianflone & Cianflone, P.C.
Pittsfield, MA
Michael J. Considine, Attorneys
at Law
Lenox, MA
Deely & Deely Attorneys
Lee, MA
♪Feinstein & Nisnewitz
Bayside, NY
Joel S. Greenberg, P.C., Attorney
at Law
Pittsfield, MA
Philip F. Heller & Associates
Lenox, MA
Jonas and Welsch
South Orange, NJ
Ellen C. Marshall, Esq.
West Orange, NJ
♪Schragger, Lavine & Nagy
West Palm Beach, FL
♪Lester M. Shulklapper, Esq.
Albany, NY

Lodging/Where to Stay

APPLE TREE INN &
RESTAURANT
Lenox, MA
Applegate Inn
Lee, MA
A Bed & Breakfast in the
Berkshires
Richmond, MA
Birchwood Inn
Lenox, MA
Best Western Black Swan Inn
Lee, MA
BLANTYRE
Lenox, MA
Broken Hill Manor
Sheffield, MA
Brook Farm Inn, Inc.
Lenox, MA
Christine's Bed & Breakfast
Housatonic, MA
CLIFFWOOD INN
Lenox, MA
Cornell Inn
Lenox, MA
Federal House Inn
South Lee, MA
♪The Gables Inn
Lenox, MA
♪Gateways Inn & Restaurant
Lenox, MA
Howard Johnson
Lenox, MA
The Inn at Richmond
Richmond, MA
♪The Inn at Stockbridge
Stockbridge, MA
THE RED LION INN
Stockbridge, MA
♪The Roeder House Bed &
Breakfast
Stockbridge, MA
♪Rookwood Inn
Lenox, MA
SATINWOOD AT SCARNAGH
North Egremont, MA
The Village Inn
Lenox, MA
♪Walker House
Lenox, MA
The Weathervane Inn
South Egremont, MA
WHEATLEIGH HOTEL
& RESTAURANT
Lenox, MA
Whistler's Inn
Lenox, MA
The Williams Inn
Williamstown, MA
The Williamsville Inn
West Stockbridge, MA
Windflower Inn, Inc.
Great Barrington, MA

Manufacturing/Industrial

♪Barry L. Beyer, Packing
Consultant
North Caldwell, NJ
BROADWAY MANUFAC-
TURING SUPPLY CO.
New York, NY
CRANE & COMPANY, INC.
Dalton, MA
Dave's Custom Lighting &
Custom Shades
Spring Valley, NY
♪French Textiles
Wayne, NJ
GE PLASTICS
Pittsfield, MA
KOPPERS CHOCOLATES
New York, NY
SHEFFIELD PLASTICS, INC.
Sheffield, MA
SpaceNow! Corporation
Newark, NJ
TEXTRON INC.
Providence, RI
Young Windows Inc.
Conshohocken, PA

Printing/Publishing

Laurin Publishing Co., Inc.
Pittsfield, MA
♪Pindar Press
New York, NY
QUALITY PRINTING COMPANY, INC.
Pittsfield, MA
THE STUDLEY PRESS, INC.
Dalton, MA
SULLIVAN PAPER CO., INC.
West Springfield, MA
WALDEN PRINTING COMPANY
Walden, NY

Real Estate

♪Barrington Associates Realty Trust
Agawam, MA
♪Cohen & White Associates
Lenox, MA
Copake Realty
Copake, NY
Corashire Realty Inc.
Great Barrington, MA
Evergreen Buyer Brokers of the Berkshires
Lenox, MA
The Havers
Great Barrington, MA
INLAND MANAGEMENT CORPORATION
Williamstown, MA
Roberts & Associates Realty, Inc.
Lenox, MA
Stone House Properties, LLC
West Stockbridge, MA
Dennis G. Welch
Lenox, MA
Wheeler & Taylor
Great Barrington, MA

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Lenox, MA
Applegate Inn
Lee, MA
BLANTYRE
Lenox, MA
♪Cafe Lucia
Lenox, MA
Church Street Cafe
Lenox, MA
♪Gateways Inn & Restaurant
Lenox, MA
THE RED LION INN
Stockbridge, MA
Roseborough Grill
Lenox, MA
The Village Inn
Lenox, MA
WHEATLEIGH HOTEL & RESTAURANT
Lenox, MA

Retail/Where to Shop

Arcadian Shop
Lenox, MA
Becket General Store, Inc.
Becket, MA
♪Carr Hardware and Supply Co., Inc.
Pittsfield, MA
COUNTRY CURTAINS MAIL ORDER, INC.
Stockbridge, MA
Dave's Custom Lighting & Custom Shades
Spring Valley, NY
Gatsbys, Great Barrington, Williamstown, Lee, Great Barrington, MA
♪Guido's Fresh Marketplace
Great Barrington & Pittsfield, MA
HOUSATONIC CURTAIN CO.
Housatonic, MA
K.B. TOYS, INC.
Pittsfield, MA
Mistral's International, Provence in the Berkshires
Great Barrington, MA
Monterey General Store
Monterey, MA
Mary Stuart Collections
Lenox, MA
T.P. Saddleblanket and Trading Co.
Great Barrington, MA
TALBOTS
Hingham, MA
WARD'S NURSERY & GARDEN CENTER
Great Barrington, MA
Windy Hill Farm Garden Center/ Nursery
Great Barrington, MA
R.W. Wise, Goldsmiths, Inc.
Lenox, MA
Viking Office Products
Torrance, CA
Williams & Sons Country Store
Stockbridge, MA
Wohrles Foods, Inc.
Pittsfield, MA

Science/Medical

510 Medical Walk-In
Pittsfield, MA
Berkshire Eye Center
Pittsfield, MA
The Berkshire Stuttering Center
Lenox, MA
♪Stanley E. Bogaty, M.D.
Port Jefferson, NY
Dorella L. Bond, Ph.D.
Glastonbury, CT
Michael Ciborski, M.D.
Pittsfield, MA
♪Lewis R. Dan, M.D.
Miami Beach, FL
David M. Grygier, M.D.
Pittsfield, MA
Leon Harris MD
New City, NY
♪Dr. Fred Hochberg
New York, NY & Tenafly, NJ
Philip F. Mamolito D.M.D.
Lenox, MA
♪McClelland Health Systems
Lee, MA
♪Plastics Technology Laboratories, Inc.
Pittsfield, MA
Donald William Putnoi
Waltham, MA
♪Robert K. Rosenthal, M.D.
Boston, MA
♪Royal Health Care Services of NY
New York and Long Island
Dr. Arthur Schon
Hastings-on-Hudson, NY

Services

♪Abbott's Taxi Services
Lee, MA
Adams Laundry and Dry Cleaning Company
Adams, MA
Aladco
Adams, MA
Alarms of Berkshire County
Pittsfield, MA
♪C.T. Brigham Company, Inc.
Pittsfield, MA
Culligan Water Conditioning, Inc.
Lenox, MA
Epoch Assisted Living at Melbourne
Pittsfield, MA
The Haupt Tree Company, Inc.
Sheffield, MA
ICM ARTISTS, LTD.
New York, NY
♪The Marlebar Group
North Miami Beach,FL
♪New England Dynamark Security Center
Pittsfield, MA
♪Security Self Storage
Pittsfield, MA
Tobi's Limousine Service
Lenox, MA

Software/Information

♪Berkshire Information Systems Inc.
Lenox, MA
♪LAM Associates, Ltd.
Cambridge, MA
♪Pilson Communications, Inc.
Chappaqua, NY

Tourism/Resorts

Camp Greylock, Inc.
New York, NY
CANYON RANCH
Lenox, MA

Names listed as of June 1, 2001

JULY AT TANGLEWOOD

Friday, June 29, at 8:30

JUILLIARD STRING QUARTET

BEETHOVEN, BARTÓK, MENDELSSOHN

Saturday, June 30, at 5:45

"A PRAIRIE HOME COMPANION AT TANGLEWOOD"
with GARRISON KEILLOR

Sunday, July 1, at 2:30

JUILLIARD STRING QUARTET

MOZART, SCHOENBERG, BEETHOVEN

Monday, July 2, at 8:30
Thursday, July 5, at 8:30
Programs Marking the 50th Anniversary of Schoenberg's Death

PETER SERKIN AND FRIENDS

HAYDN and SCHOENBERG

Friday, July 6, at 6 (Prelude)

MEMBERS OF THE BSO—Music of PONCHIELLI and MOZART

Friday, July 6, at 8:30—Opening Night Concert

BSO—SEIJI OZAWA, conductor
MSTISLAV ROSTROPOVICH, cello
STEVEN ANSELL, viola

BEETHOVEN Symphony No. 8
STRAUSS *Don Quixote*

Saturday, July 7, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
ITZHAK PERLMAN, violin

MOZART Serenade No. 6, *Serenata notturna*
MOZART Violin Concerto No. 5 in A, K.219
STRAUSS *Ein Heldenleben*

Sunday, July 8, at 2:30

PITTSBURGH SYMPHONY ORCHESTRA
MARISS JANSONS, conductor

MOZART Symphony No. 35, *Haffner*
STRAUSS Suite from *Der Rosenkavalier*
TCHAIKOVSKY Symphony No. 5

Sunday, July 8, at 8:30
Marking the 50th Anniversary of Schoenberg's Death

PETER SERKIN, piano

SCHOENBERG and HAYDN

Wednesday, July 11, at 8:30

MATTHIAS GOERNE, baritone
ERIC SCHNEIDER, piano

SCHUBERT *Die schöne Müllerin*

Thursday, July 12, at 8:30

CHANTICLEER

Music venerating the Virgin Mary

Friday, July 13, at 6 (Prelude)

MEMBERS OF THE BSO—Music of RAVEL, GUBAIDULINA, and DVOŘÁK

Friday, July 13, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
GWENDOLYN BRADLEY, MARGARET LATTIMORE, GORDON GIETZ, and THOMAS MOHR, vocal soloists
TANGLEWOOD FESTIVAL CHORUS
PALS CHILDREN'S CHORUS

MENDELSSOHN Suite from *A Midsummer Night's Dream*
ORFF *Carmina burana*

Saturday, July 14, at 8:30

BSO—SEIJI OZAWA, conductor
YO-YO MA, cello

CORIGLIANO Symphony No. 2 for String Orchestra (2000)
DVOŘÁK Cello Concerto

Sunday, July 15, at 2:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
MATTHIAS GOERNE, baritone
HAN-NA CHANG, cello

BRITTEN Passacaglia and Four Sea Interludes from *Peter Grimes*
MAHLER *Rückert-Lieder*
SAINT-SAËNS Cello Concerto No. 1
RAVEL *Rapsodie espagnole*

Tuesday, July 17, at 8:30

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, conductor

To include music of JOHN WILLIAMS and a tribute to HARRY WARREN, composer for BUSBY BERKELEY's films.

Wednesday, July 18, at 8:30

MITSUKO UCHIDA, piano

SCHUBERT and WEBERN

Thursday, July 19, at 8:30

YO-YO MA, cello
EMANUEL AX, piano
PAMELA FRANK, violin
WILLIAM HUDGINS, clarinet

BRAHMS, MENDELSSOHN, DANIELPOUR (world premiere)

Friday, July 20, at 6 (Prelude)

MEMBERS OF THE BSO—Music of STRAVINSKY, RAVEL, and DELAGE

Friday, July 20, at 8:30

BSO—SIR ANDREW DAVIS, conductor
EMANUEL AX, piano

BEETHOVEN *Egmont* Overture; Piano Concerto No. 4
DELIUS *The Walk to the Paradise Garden*
STRAVINSKY Symphony in Three Movements

Saturday, July 21, at 8:30

BSO—SEIJI OZAWA, conductor
PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS

VERDI *Four Sacred Pieces*
BRAHMS Piano Concerto No. 1

Sunday, July 22, at 2:30

BSO—JAMES CONLON, conductor
FRANK PETER ZIMMERMANN, violin

BRAHMS Violin Concerto
WAGNER Overture to *Rienzi*; Prelude to Acts I and III of *Lohengrin*; Overture to *Tannhäuser*

Monday, July 23, at 8:30

YEFIM BRONFMAN, piano

BERG, SALONEN, PROKOFIEV, BRAHMS

Sunday, July 22, at 8 and
Monday, July 23, at 2:30
(Open Dress Rehearsals)
Tuesday, July 24, at 8 and
Wednesday, July 25, at 8

TMC VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA (*L'Heure espagnole*) and
ROBERT SPANO (*L'Enfant et les sortilèges*), conductors
DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

RAVEL *L'Enfant et les sortilèges* (concert performance) and *L'Heure espagnole* (fully staged)

Thursday, July 26, at 8:30

EMERSON STRING QUARTET
YEFIM BRONFMAN, piano

HAYDN, SHOSTAKOVICH, SCHUMANN

Friday, July 27, at 6 (Prelude)

MEMBERS OF THE BSO with JOHN MARK AINSLEY, tenor—Music of VAUGHAN WILLIAMS and DVOŘÁK

Friday, July 27, at 8:30

BSO—HUGH WOLFF, conductor
JOSHUA BELL, violin

SHENG "From the Mountains" and "From the Savage Land" from *Postcards*
BERNSTEIN Serenade (after Plato's *Symposium*)
BEETHOVEN Symphony No. 6, *Pastoral*

Saturday, July 28, at 8:30

BSO—ROBERT SPANO, conductor
KATARINA KARNÉUS, mezzo-soprano
JOHN MARK AINSLEY, tenor
DAVID PITTSINGER, bass-baritone

HARBISON *The Most Often Used Chords*
TCHAIKOVSKY Serenade for Strings
STRAVINSKY *Pulcinella* (complete)

Sunday, July 29, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—SEIJI OZAWA, conductor
YEFIM BRONFMAN, piano

BEETHOVEN Piano Concerto No. 3
SHOSTAKOVICH Symphony No. 5

Tuesday, July 31, at 8:30
TANGLEWOOD ON PARADE
(Afternoon events begin at 2pm; fireworks to follow concert)

BSO; BOSTON POPS ORCHESTRA;
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ANDRÉ PREVIN, conductors

Music of VERDI, BRITTEN, BRUBECK, WILLIAMS, and TCHAIKOVSKY

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

2001 TANGLEWOOD MUSIC CENTER SCHEDULE

(All events take place in Seiji Ozawa Hall unless otherwise noted.)

Sunday, June 24, at 8:30 p.m.
BACH Arias

Sunday, July 1, at 10 a.m.
TMC Chamber Concert
Music of RAVEL and CRUMB

Sunday, July 1, at 6 p.m.
Opening Exercises (free admission; open to the public)

Sunday, July 1, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC Orchestra—Seiji Ozawa and Robert Mann, conductors
MOZART Symphony No. 40
BARTÓK Concerto for Orchestra

Monday, July 2, at 2:30 p.m.
(Chamber Music Hall)
TMC Chamber Concert
Works for low brass instruments

Sunday, July 8, at 10 a.m.
TMC Vocal Chamber Concert
SCHOENBERG, MANOFF, BRITTEN, MESSIAEN, POULENC, CRUMB, and VILLA-LOBOS

Monday, July 9, at 2:30 p.m.
(Chamber Music Hall)
TMC Chamber Concert
POULENC, HINDEMITH, HARBISON, and MOZART

Monday, July 9, at 5 p.m. and 8:30 p.m.
Tuesday, July 10, at 5 p.m. and 8:30 p.m.
TMC String Quartet Marathon
(Prelude Concert on Tuesday, July 10, at 4:30 p.m.—BEETHOVEN *Grosse Fuge*)

Sunday, July 15, at 10 a.m.
TMC Chamber Concert
MOZART, BARTÓK, and BRAHMS

Monday, July 16, at 2:30 p.m.
TMC Vocal Concert
BEETHOVEN, POULENC, SCHOENBERG, IBERT, and DEFEO

Monday, July 16, at 8:30 p.m.
The Daniel and Shirlee Freed Endowed Concert
TMC Orchestra—James Conlon, conductor
Women of the Tanglewood Festival Chorus
PALS Children's Chorus
MAHLER Symphony No. 3

Sunday, July 22, at 10 a.m.
TMC Chamber Concert
GOLIJOV, DUTILLEUX, MOZART, SCHULHOFF, and SHOSTAKOVICH

Sunday, July 22, at 8* and
Monday, July 23, at 2:30*
(Open Dress Rehearsals)
Tuesday, July 24, at 8*
Wednesday, July 25, at 8* (all Theatre)
TMC VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA (*L'Heure espagnole*) and ROBERT SPANO (*L'Enfant et les sortilèges*), conductors
DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
RAVEL *L'Enfant et les sortilèges* (concert performance) and *L'Heure espagnole* (fully staged)

Saturday, July 28, at 2:30
TMC and Jacob's Pillow Collaboration: Composer-Choreographer Lab
To include works of LOUIS ANDRIESSEN with choreography by BEPPIE BLANKERT

Sunday, July 29, at 10 a.m.
TMC Chamber Concert
BEETHOVEN, FAURÉ, and BRAHMS

Sunday, July 29, at 8:30 p.m.
TMC Chamber Concert
SHENG, MENDELSSOHN, BARTÓK, and BEETHOVEN

Monday, July 30, at 8:30 p.m.
Berkshire Night
TMC Chamber Concert—Stefan Asbury, conductor
STRAVINSKY, HAYDN, VARÈSE, WEILL, and GIL EVANS

Tuesday, July 31, at 8:30*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ANDRÉ PREVIN, conductors
VERDI, BRITTEN, BRUBECK, WILLIAMS, and TCHAIKOVSKY

Sunday, August 5, at 10 a.m.
TMC Chamber Concert
TAN DUN, BRAHMS, MOZART, and MAW

Sunday, August 5, at 8:30 p.m.
TMC Chamber Concert
SCHULLER, KNUSSEN, and DVOŘÁK

Thursday, August 16, at 1:30 p.m.
TMC Vocal Concert
WOLF *Italienisches Liederbuch* (complete)

Thursday, August 9, through
Tuesday, August 14
FESTIVAL OF CONTEMPORARY MUSIC
Oliver Knussen, director
Charles Wuorinen, composer-in-residence
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from the National Endowment for the Arts, the Helen F. Whitaker Fund, and The Aaron Copland Fund for Music
Complete program information available at the Main Gate.

Thursday, August 16, at 8:30 p.m.
TMC Chamber Concert (Theatre)
BERG and SCHOENBERG
(Prelude Concert at 6:30 p.m.—SCHUBERT Octet)

Friday, August 17, at 1:30 p.m.
TMC Vocal Concert
ROREM *Evidence of Things Not Seen* (complete)

Sunday, August 19, at 10 a.m.
TMC Chamber Concert
Music of BEETHOVEN and FAURÉ

Sunday, August 19, at 2:30 (Shed)*
Leonard Bernstein Memorial Concert
Made possible by generous endowments, established in perpetuity, by Dr. Raymond and Hannah H. Schneider, and an anonymous donor
To benefit the Tanglewood Music Center
TMC Orchestra—Roberto Abbado, conductor
Gianluca Cascioli, piano
Music of BERNSTEIN and BERLIOZ
(Prelude Concert in Ozawa Hall at 12:30 p.m. —BEETHOVEN and SCHUBERT)

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time. Admission is $20 for TMC Orchestra concerts, $10 for other TMC concerts and recitals in Ozawa Hall. Friends of Tanglewood at the $100 level or higher receive free admission to TMC Ozawa Hall concerts by presenting their membership cards. Advance ticket ordering information is mailed to Friends of Tanglewood. Further information about TMC events is available at the Tanglewood Main Gate or by calling (413) 637-5230. Please note that programs are subject to change.

The Tanglewood Music Center is supported in part by the National Endowment for the Arts.



2001 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule

(All events take place in Seiji Ozawa Hall unless otherwise noted)

Thursday, July 19, at 1 p.m.
"From the Top" radio broadcast

Thursday, July 19, at 4 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti, conductor—STRAUSS, RODRIGO, HUSA, HOLST

Saturday, July 21, at 2:30 p.m.
BUTI Young Artists Orchestra, Lan Shui, conductor—RESPIGHI, RIMSKY-KORSAKOV, DVOŘÁK

Monday, July 23, at 6 p.m.
Monday, July 30, at 6 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Thursday, August 2, at 4 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti, conductor

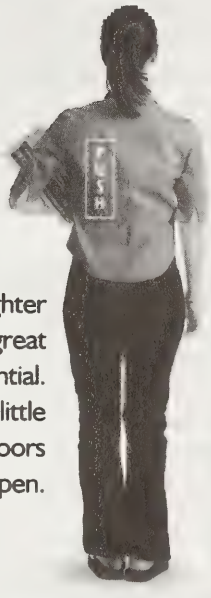
Saturday, August 4, 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose, conductor—CORNELL, PISTON, FRANCK

Sunday, August 5, at 6 p.m.
BUTI Young Artists Vocal Program, Ann Howard Jones, conductor—MOZART, MERRYMAN, and Opera Choruses

Monday, August 6, at 6 p.m.
Wednesday, August 15, at 6 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Saturday, August 18, 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose, conductor—SIBELIUS, RACHMANINOFF

Tickets available one hour before concert time. Admission is $10 for BUTI Orchestra concerts, free to all other BUTI concerts. For more information about BUTI concerts, call (413) 637-1430.



Your daughter has great potential. Push her a little and doors will open.

ALBANY ACADEMY for GIRLS

Pre-K through grade 12
518-463-2201
admissions@albanyacademyforgirls.org

Eine Kleine Night Class.

For information on our offerings call 413-499-4660, ext. 242.

PITTSFIELD · GREAT BARRINGTON · Berkshire Community College
www.cc.berkshire.or

Massachusetts College *of Liberal Arts*
NORTH ADAMS, MASSACHUSETTS

Expanding Minds.
Growing Opportunities.

375 Church Street
North Adams, MA 01247
800-292-6632 www.mcla.mass.edu

A leader in girls' education...
WESTOVER SCHOOL
Middlebury, CT



Rigorous college prep. program for girls: boarding & day, grades 9-12

Advanced Placement in 14 subjects

Joint programs in:
•Music with the Manhattan School of Music
•Dance with the School of Dance Connecticut
•Math/Science with Rensselaer Polytechnic Institute

New Athletic complex to open in Fall '01

Plans for new Perfoming Arts center

Students representing 14 countries and 21 states

For more information, please contact:
Office of Admission • Westover School
P.O. Box 847 • Middlebury, CT 06762
phone: (203) 758-2423 • fax: (203) 577-4588
e-mail: admission@westoverschool.org

Each summer the Tanglewood Music Center offers tuition-free Fellowships to 150 of the most talented young musicians in the world. They rely on your support. Become a Fellowship Sponsor this summer.

Tanglewood Music Center

For more information please contact Tracy Wilson in the Tanglewood Friends Office or call (413) 637-5274.

See how much your child can learn.

- *A co-ed college preparatory school*
- *Grades 9-12, boarding and day*
- *Active, hands-on academics*
- *8-10 students per class*
- *Strong college placement record*

518-794-6008
www.darrowschool.org

Darrow School
In the Berkshires on Route 20, at the NY-MA state line

Evening at Pops,
Sunday at 8pm
starting July 8.

- Programming That Inspires and Entertains
- Unique Local Perspectives
- Lifelong Learning Opportunities for All
- Services For Educators

WGBY

Without the Public, It Would Just Be Television.

CULTURAL HAPPENINGS
In the Berkshires, *America's Premier Cultural Resort*

Brought to you by the Berkshire Cultural Alliance

June 22 – July 31, 2001

Armstrong Chamber Concerts
Roxbury, CT (860) 868-0522
www.acc.tsx.org
Roxbury Summer Outdoor Concert July 21 at 6pm. FREE.

Arrowhead, Home of Herman Melville
Pittsfield, (413) 442-1793
www.mobydick.org
Tours of Herman Melville's home. Exhibition of Frank Stella's Moby-Dick prints. Daily.

Aston Magna Festival
Great Barrington, (413) 528-5395
www.astonmagna.org
Baroque and classical music concerts on period instruments. St. James Ch. 6pm 7/7, 14, 21, 28.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
On The 20th Century, 6/21-7/14; *Suddenly Last Summer*, 7/16-8/4. Stage II: *Love & Happiness.*

Berkshire Artisans/Lichtenstein Center for the Arts
Pittsfield, (413) 499-9348
www.berkshireweb.com/artisans
Franko Pelligrino & William Bond Walker thru 7/14; Jeff Slomba thru 9/1. Reception 7/27.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Open daily 10-5. Outdoor contemporary sculpture exhibit through 9/23.

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces-225 voices, soloists, Springfield Symphony. 7/7, 14, 21, 28 at 8 pm.

Berkshire Community College
Pittsfield, (413) 499-4660 ext. 374
www.cc.berkshire.org
Lifelong learning opportunities--Elderhostel--Noncredit offerings for the entire community.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Now open! *The Fine Art of Craft: 1801-2001.* A celebration of the changing nature of craft.

Berkshire Opera Company
Great Barrington, (413) 644-9000
www.berkop.org
Così Fan Tutte. July 14-28. Fully staged and performed with supertitles. Tix: (413) 644-9000.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
HMS Pinafore 6/21-7/7; *Awake and Sing* 7/10-7/28; *This is Our Youth* 6/14-7/18.

Berkshire Wildlife Sanctuaries
Lenox, (413) 637-0320
www.massaudubon.org
Naturalist guided canoe trips-6/23, 30, 7/7, 14, 21, 22, 28. Preregistration required.

Clark Art Institute
Williamstown, (413) 458-2303
www.clark.williams.edu
June 17 – Sept. 9, *Impression: Painting Quickly in France, 1860-1890.* Tickets: 1-860- THE CLARK.

Contemporary Artists Center & Gallery
North Adams, (413) 663-9555
www.thecac.org
Exhibitions, lectures, "Downtown Installations," artists' residencies, Wed-Sun. Free.

Dark Ride Project-Art Exhibition
North Adams, (413) 664-9555, 663-6662
www.darkrideproject.org
The most unusual art exhibition in the world. Wed-Sun; next to Natural Bridge State Park.

Hancock Shaker Village
Pittsfield, (800) 817-1137
www.hancockshakervillage.org
200 year old restored Shaker site, farm. *Inside Outsider Art,* visionary art exhibition.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
Premier international dance festival complemented by free events, June 20-August 26.

MASS MoCA
North Adams, (413) 662-2111
www.massmoca.org
Philip Glass 7/13 & 14; Merengue Dance Party 7/28; films, and more all summer long.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
7/5–7/22 *Song* by Athol Fugard. 7/26–8/5 *Last Train to Nibroc* by Arlene Hutton.

The Mount, Edith Wharton Restoration
Lenox, (413) 637-1899
www.edithwharton.org
National Historic landmark showing her design principles. Daily restoration tours 9-5.

The Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
National touring exhibition, *Norman Rockwell: Pictures for the American People.*

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Acclaimed *Coriolanus* opens the new 428-seat, air-conditioned Founder's Theatre in June.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs.-Sat., 11-4. July 7: 18th Century Day, hands-on activities.

Stageworks at North Pointe
Kinderhook, NY (518) 822-9667
www.stageworkstheater.org
The Countess June 27 to July 15. $12-$20 Wed. thru Sun. Times vary. Discounts available.

The Theater Barn
New Lebanon, NY (518) 794-8989
www.theaterbarn.com
Always, Patsy Cline 6/28-7/8; *Ten Little Indians* 7/12-7/22; *Have A Nice Day* 7/26- 8/5.

Western Gateway Heritage State Park
North Adams, (413) 663-6312
Hoosac Tunnel Exhibit, Children's Programs, Walking Tours, Outdoor Concerts & More.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.williams.edu/wcma
American Dreams: American Art Before 1950. Opening 6/30. Tu-Sa 10-5, Su 1-5.
Free admission.

Williamstown Theatre Festival
Williamstown, (413) 597-3399
www.WTFestival.org
One Mo' Time 6/20-7/1; *The Winter's Tale* 7/4-15; *The Man Who Had All the Luck* 7/18-29.

THE BERKSHIRES
America's Premier Cultural Resort
Contact the Berkshire Visitors Bureau for Lodging Reservations – 800-237-5747
Space for these pages provided by The Studley Press, Inc.

Favorite Restaurants of the Berkshires



La Bruschetta

Food & Wine to Go!

Broad selection of Wine, Picnic Fare, Gourmet Pizza, Rotisserie Chicken, Fresh Pasta & Sauces, Bread, Pastry & Gelato.

1 Harris St., W. Stockbridge, MA • 413-232-7141

Dine In An Authentic 1771 Inn

just a mile from Tanglewood

Breakfast • English Tea • Dinner

16 Church St.
Lenox

THE VILLAGE INN
RESTAURANT LODGING TAVERN
1771

637-0020

備前 BIZEN

Gourmet Japanese Cuisine & Sushi Bar
Open 7 days for Lunch & Dinner
17 Railroad Street, Great Barrington, MA
Tatami Rooms 413-528-4343 Robata Bar

HUDSON'S
Restaurant

CREATIVE CONTEMPORARY CUISINE

SUNSET VIEW
PORCH DINING
FULL LIQUOR LICENSE

DINNER, LUNCH & SUNDAY BRUNCH

50 STOCKBRIDGE ROAD, GT. BARRINGTON, MA

413-528-2002

www.hudsonsrestaurant.com

CUCINA ITALIANA

Enjoy Authentic Italian Food in the Berkshires



SERVING DINNER DAILY 4PM

TRATTORIA "IL VESUVIO"

ROUTES 7&20, Lenox, MA 01240 (413) 637-4904



Gateways Inn & Restaurant

Old world charm • exceptional accommodations • gourmet dining in a cozy, candlelit atmosphere • summer picnics • Sunday brunch

2000 Wine Spectator and James Beard Foundation awards.

Recommended by Gourmet, Boston Magazine and The Boston Globe.

51 Walker St., Lenox, MA
Reservations: 413-637-2532
www.gateways.com

Fabrizio and Rosemary Chiariello, owners

DAKOTA

STEAK, SEAFOOD & SMILES

Voted Best Overall Restaurant 8 years

Steaks • Maine Lobster • Prime Rib
Fresh Seafood • Extensive Salad Bar •
Sunday Brunch Buffet-Best in the Berkshires
Reservations • Phone Ahead Seating

413-499-7900 Pittsfield/Lenox Line

www.DakotaRestaurant.com

LENOX 218 RESTAURANT
218 MAIN STREET
Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare
Open 7 Days
637-4218
Northern Italian and American Cuisine

HONEST FOOD
JACKS GRILL
SATISFACTION GUARANTEED
Main St. Housatonic (413) 274-1000
The Best Darn Pot Roast in the Berkshires!
www.jacksgrill.com

Two GREAT reasons...



THORNES MARKETPLACE
150 Main Street • Downtown Northampton
www.thornesmarketplace.com

A marketplace for fashion, food, beauty, home, fitness and the arts on 5 lively floors!

WINNER
Forbes Magazine
"Best of the Web"



TABLE & VINE®
Celebrating Life's Finer Pleasures

Over 7,000 fine wines, spirits, and gourmet foods in stock.

122 North King Street, Northampton (800) 474-2449
Shop Online at www.tableandvine.com

...to visit NORTHAMPTON, MASSACHUSETTS!



"It's near everything. But nothing comes close."

Mr. & Mrs. Robert Bush, Fox Hill residents

Robert and Jean Bush really like that Fox Hill Village offers stylish suburban living just minutes away from Boston. In fact, when we asked how Fox Hill Village compared to other communities, they didn't hesitate. They said one look was all it took. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community. *Developed by the Massachusetts General Hospital and the Hillhaven Corporation.*

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)



TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below.

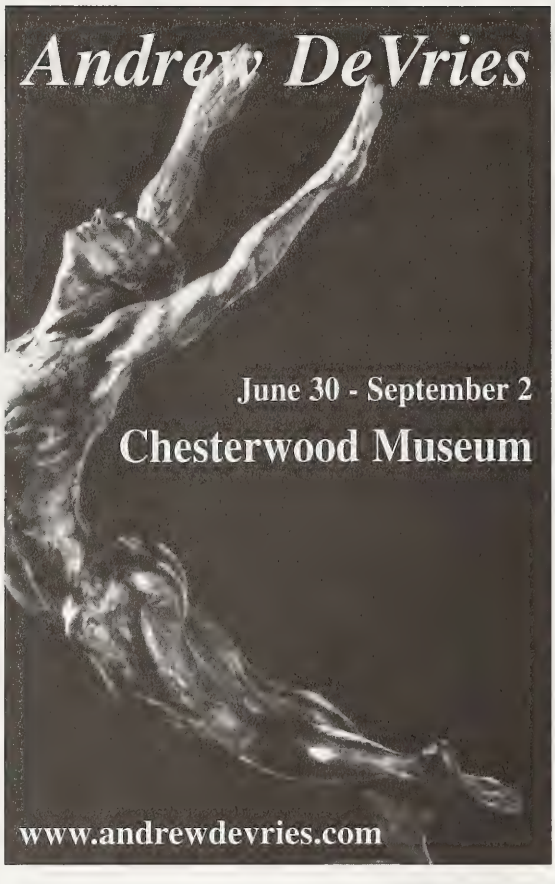
ENDOWED ARTISTS POSITIONS

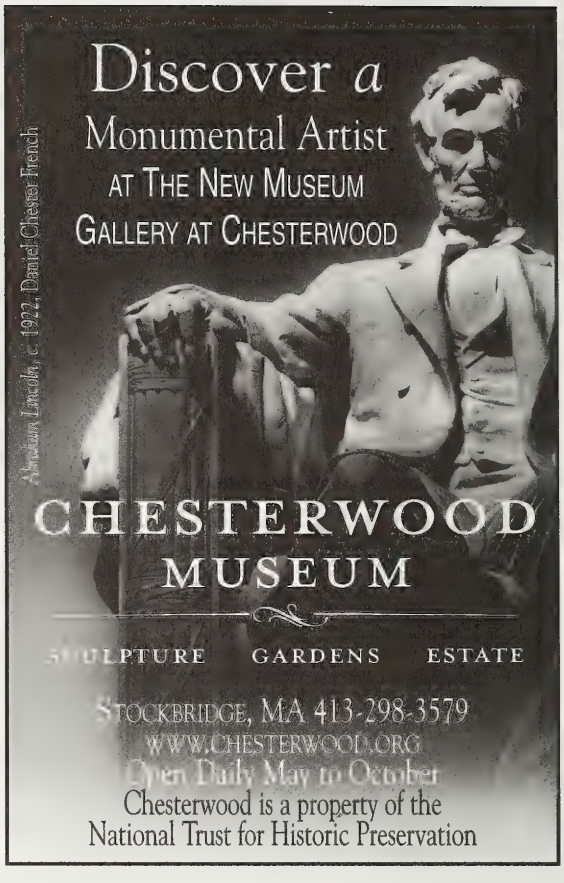
Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund
Harry and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman for Keyboard Faculty
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED GUARANTOR FELLOWSHIPS

Anonymous (1)
Baldwin Piano and Organ Co. Fellowship
Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt Jr. Memorial Fellowship
Andre Come Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Tanglewood Fellowships
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Resident Artist
John and Susanne Grandin Fellowship
Greve Foundation-John J. Tommaney Fellowship
Luke B. Hancock Foundation Fellowship
Jan Brett and Joe Hearne Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan and Ami Trauber Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin & Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship Fund
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
DeWitt and Wallace-Reader's Digest Fund Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship
Anna Sternberg & Clara J. Marum Fellowship
Miriam and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship

Continued on next page







58 New Rooms
Centrally Located
Continental Breakfast
Fitness Center • Free HBO

"More than a room it's Comfort."

1055 South St.(Rts.7 & 20)
Lenox-Pittsfield Line, MA
413-443-4714 • 800-228-5150
www.comfortinn.com/hotel/MA011

RAMADA
LIMITED®

INN & SUITES BERKSHIRES

Just 15 Minutes to Tanglewood
All Suites with Fireplaces
Extended Stay Facilities
All Major Credit Cards Welcome
59 New Rooms • Centrally Located
Continental Breakfast • Fitness Center
Conference Center • Business Rates

1350 W. Housatonic St. (Rt. 20)
Pittsfield, MA 01201
800-2-RAMADAS • 413-442-8714

Ushers/Programmers Instrumental Fellowship Honoring Bob Rosenblatt
Ushers/Programmers Vocal Fellowship
Tappan Dixey Brooks Memorial Fellowship
James V. Taylor and Caroline Smedvig Fellowship
William F. and Juliana W. Thompson Fellowship
Max Winder Memorial Fellowship

ENDOWED SUSTAINING FELLOWSHIPS

Mr. and Mrs. David B. Arnold Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Juliet Esselborn Geier Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward and Joyce Linde Fellowship
Lucy Lowell (1860 - 1949) Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
R. Armory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED SEMINAR SCHOLARSHIPS

Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship
Maurice Schwartz Scholarship Fund

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS

George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Scholarship Fund
Bernard and Harriet Bernstein Fund
George & Roberta Berry Supporting Organization Fund for TWD
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Northern California TMC Audition Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music Fund
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Eleanor Naylor Dana Visiting Artists Fund
Paul F. and Lori A. Deninger Scholarship
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elvin Tanglewood Fund
Elise V. and Monroe B. England Tanglewood Music Center
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Prize Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performing, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Lepofsky Family Educational Initiative Fund
Dorothy Lewis Fund
Kathryn Holmes & Edward M. Lupean & Diane Holmes Lupean Concert Fund
Samuel Mayes Memorial Cello Prize Fund
Merrill Lynch Fund
Charles E. Merrill Trust TMC Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert
Maurice Schwartz Scholarship Fund
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Evelyn and Phil Spitalny Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
TMC Opera Commission Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Prize Fund

Listed as of June 1, 2001

"Trust Your Face To A Facial Plastic Surgeon"

Edwin F. Williams, III, M.D. F.A.C.S.

A Leader and Educator on a National Level Dedicated to the Highest Standards of Surgical Excellence and Patient Care

NEW ENGLAND LASER AND COSMETIC SURGERY CENTER

On Site New York State Accredited Surgical Center



- Rhinoplasty
- Nasal Reconstruction
- Revision Nasal Surgery

Minimally Invasive Endoscopic

- Brow Lift ~ Eye Lift (Blepharoplasty)
- Chin, Cheek & Lip Augmentation
- Mid Face Lift/Face Lift
- Facial Peels/Laser Resurfacing
- Botox & Collagen Replacement Therapy
- Micronized Alloderm

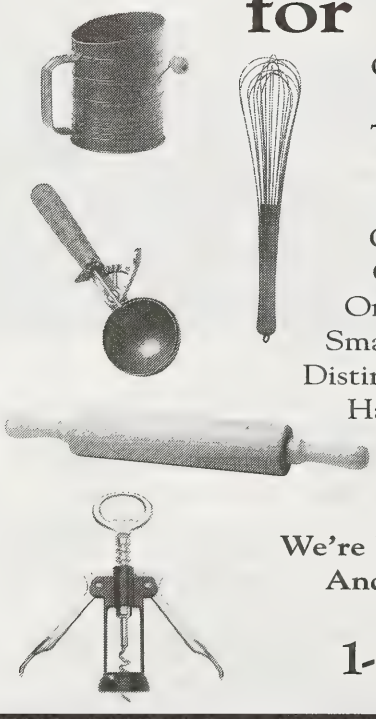
Certified by the American Board of Facial Plastic and Reconstructive Surgeons

1072 Troy-Schenectady Road ~ Latham, New York 12110

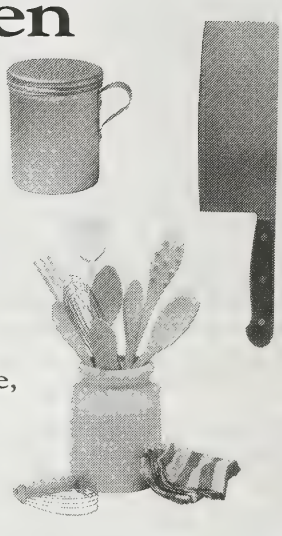
(518) 786-7000 ~ (800) 747—2797

www.nelasersurg.com edwilliams@nelasersurg.com

See what we've drummed up for your kitchen



Cookware and Bakeware,
The best you can find,
Table Linens, Potholders,
Gadgets of every kind.
Rare and unique items
Culled from far and wide,
Gifts for the serious cook
Or the new groom and bride.
Small Appliances, Fine Cutlery,
Distinctive Condiments and Spice,
Handcrafted Wooden Bowls,
Even Helpful Advice.
Special orders are easy,
And we ship far or near,
We're Different Drummer's Kitchen,
And you'll love shopping here.



1-800-375-COOK

DIFFERENT DRUMMER'S KITCHEN

The Cook's Resource

374 Pittsfield Road, Lenox, MA • Thornes Marketplace, Northampton, MA • Stuyvesant Plaza, Albany, NY



CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra enters the new millennium well positioned to succeed in achieving its performance, education, and outreach goals and in preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support forty percent of the annual budget. The BSO salutes the donors listed below, whose capital and endowment contributions of $10,000 or more were made between September 1, 2000, and May 23, 2001. For further information, contact J. Carey Bloomfield, Director of Development, at (413) 637-5260, or Elizabeth P. Roberts, Director of Individual Giving, at (413) 637-5275.

$1,000,000 and Up

Anonymous (3)
Mr. and Mrs. John P. Eustis II
Mrs. Donald C. Heath

$500,000–$999,999

Liz and George Krupp

$250,000–$499,999

Nancy Lurie Marks Foundation
Mr. and Mrs. Thomas G. Stemberg

$100,000–$249,999

Anonymous (1)
Mr. and Mrs. Paul F. Deninger
Mr. and Mrs. Robert Kleinberg
Estate of Eunice M. Milliken
Estate of Katherine C. Taylor

$50,000–$99,999

Mr. Charles D. Berry
Bob and Lynn Daly
Estate of Constance Foster
Mrs. Haskell R. Gordon
Shari Loessberg and Christopher Smart
Estate of Charlotte McKenzie
Dr. Martin C. Mihm, Jr.
State Street Foundation

$25,000–$49,999

James B. and Suzannah C. Ames
Berkshire Life Insurance Company
Ms. Lynda Schubert Bodman
Estate of Frances Fahnestock
Estate of Grace Cornell Graff
Mr. and Mrs. Edwin A. Jaffe
Estate of Edith H. Supovitz

$10,000–$24,999

Anonymous (3)
Dr. and Mrs. Norman Atkin
Ms. Renee Burrows
Mrs. Nat Cole
Mr. and Mrs. Bruce Glassman
Estate of Mary Field Jackson
Jockey Hollow Foundation
The Edward MacCrone Charitable Trust
Estate of Irving W. Meeker
Jane and Robert Morse
Mrs. Robert M. Mustard
Sametz Blackstone Associates, Inc.
Mr. Roger Sametz
Mr. and Mrs. Joseph D. Spound
Estate of Arthur W. Strenge
Estate of Dixie Ward Wonders
The Cornelius and Muriel Wood Charity Fund

Williamstown – The Village Beautiful

Main Street Café

2001: THE SUMMER WIND

Sweeping into the Berkshires with
dazzling Festivals, stimulating Art
and exciting Cuisine

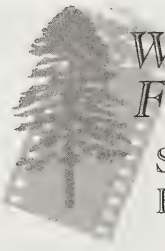
Celebrate the Season
In high spirits at the

Main Street Café

Lunch & Dinner
Afternoon & Evening Delights

Reservations Suggested
413-458-3210

16 Water Street
Williamstown, Massachusetts 01267



Williamstown Film Festival

Steve Lawson
Executive Director

The Third Season

"The beauty of the location makes
the Williamstown Film Festival
a draw for visitors to the Berkshires....
Massachusetts is fast becoming
Sundance East."
BOSTON GLOBE

September 21-30, 2001

Tel.: 413-458-9700
Fax: 413-458-2702
Email: filmfest@lycos.com
www.williamstownfilmfest.com

Visit the
new BSO
website at
www.bso.org!



WILLIAMS COLLEGE MUSEUM OF ART

ART & LEARNING

75 YEARS

Tu-Sa 10-5, Su 1-5
free admission 413-597-2429

williams.edu/WCMA
Route 2 Williamstown

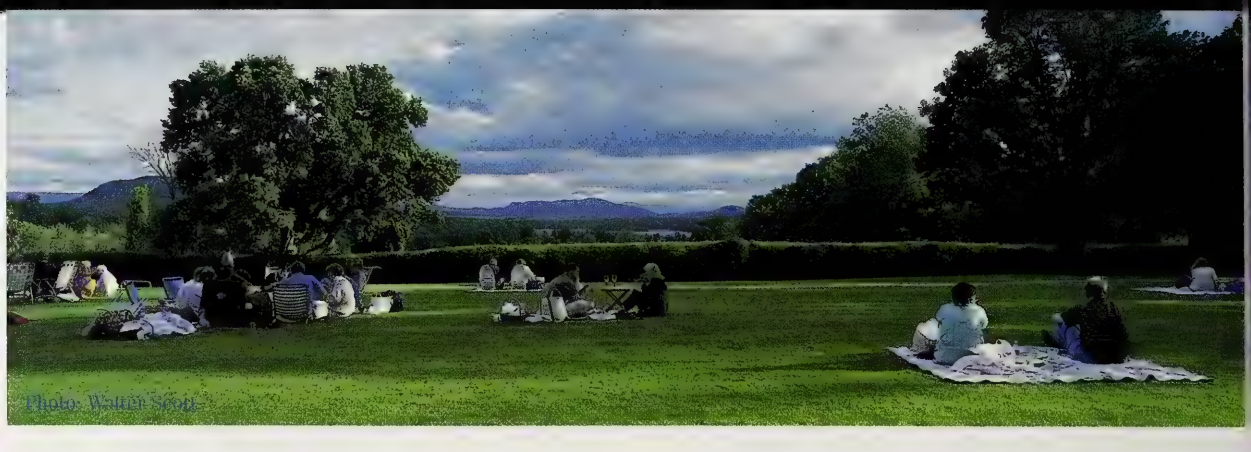
TDK®



Hear the Difference

Create perfect music recordings with TDK's high-performance CD recording devices and 100% Certified media. Whether burning your own mixes or archiving timeless performances, TDK delivers pristine audio quality. The proof is in the company we keep; the Boston Symphony Orchestra, Milan's La Scala Opera Theater and countless audio professionals depend on TDK. Learn more about the full line of CD recorders and media at the sweetspot of digital audio, www.tdk.com.

As sponsor of the 13th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring great music alive for thousands of children.



Baldwin.

The Concert Piano of the Tanglewood Legends.

Leonard Bernstein

Aaron Copland

Charles Dutoit

Lukas Foss

Serge Koussevitzky

Keith Lockhart

Charles Munch

Seiji Ozawa

Robert Spano

For more than sixty seasons, Baldwin pianos have performed with the masterful musicians of Tanglewood. The reason is simple. Every Baldwin piano is crafted to satisfy artists who require technical excellence, composers who seek the full spectrum of musical colors, and conductors who demand consistently superior performances. Listen to its golden tones and you'll know why Baldwin has remained the piano of choice for the legendary musicians of Tanglewood.



Baldwin

www.baldwinpiano.com

THE BERKSHIRES

HABATAT GALLERIES

THE BERKSHIRES



Representing The Finest Works In Contemporary Glass

117 STATE ROAD, GT. BARRINGTON, MA 01230 · 413.528.9123

He Continues To Make History



Bob Scott is no stranger to the brilliant tapestry of the past. As a history professor at Williams College for 44 years, Bob brought the lessons of history to life for an entire generation. Yet, like so many others at Kimball Farms, Bob continues his work with history lectures and discussions with his fellow residents…it's the art of conversation and the stimulation of ideas found throughout the Kimball Farms Retirement Community; you meet the most interesting people at Kimball Farms.

Choose from a variety of options to fit your lifestyle and specific needs including Independent Living, Assisted Living, and Skilled Nursing.

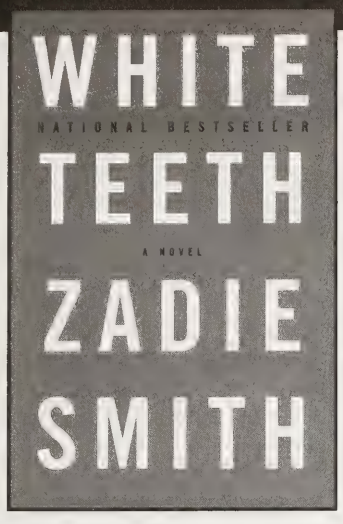
Lifecare Retirement As It Was Meant To Be

Kimball Farms

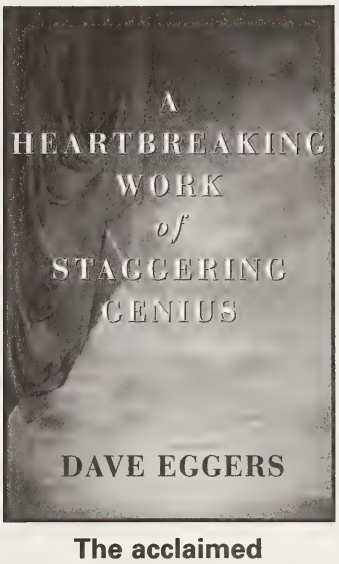
EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA 01240 (800) 283-0061 • (413) 637-7000
www.kimballfarms.org

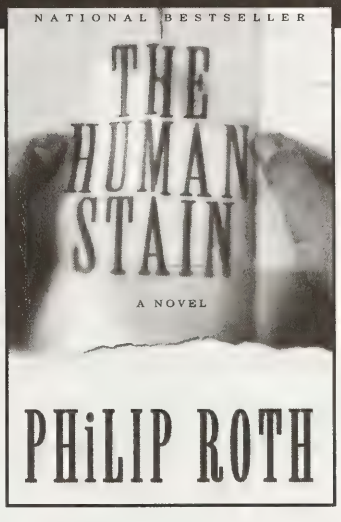
The Best Paperbacks for Summer



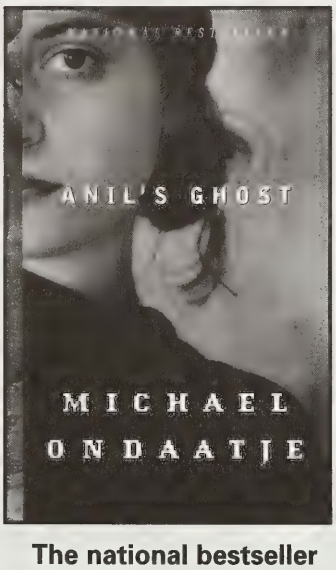
"The first great novel of the new century."
—San Francisco Chronicle



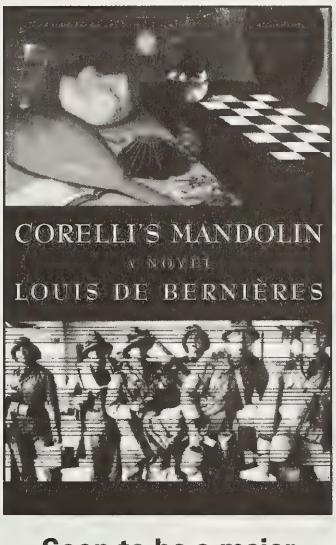
The acclaimed #1 bestseller



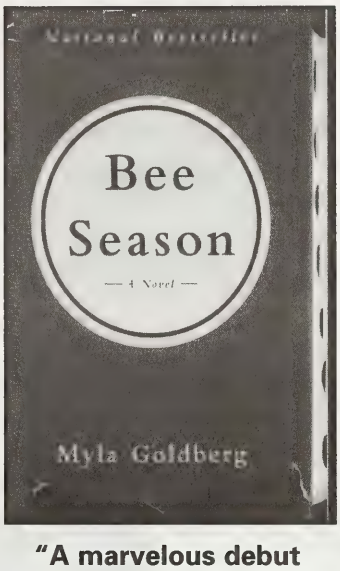
PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of *The English Patient*



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

Table of Contents

"A Prairie Home Companion" with Garrison Keillor, Saturday, June 30 3
Live broadcast at 5:45 from the Koussevitzky Music Shed
with special guests Mary Chapin Carpenter, Rob Fisher,
and the Juilliard String Quartet

Ozawa Hall concert of Friday, June 29, at 8:30 9
Juilliard String Quartet
MUSIC OF BEETHOVEN, BARTÓK, AND MENDELSSOHN

Ozawa Hall concert of Sunday, July 1, at 2:30 13
Juilliard String Quartet
MUSIC OF MOZART, SCHOENBERG, AND BEETHOVEN

❧

MARKING THE 50TH ANNIVERSARY OF ARNOLD SCHOENBERG'S DEATH

"Listening to Schoenberg" 19
by Michael Steinberg

Ozawa Hall concert of Monday, July 2, at 8:30 26
Peter Serkin and Friends
MUSIC OF SCHOENBERG AND HAYDN

Ozawa Hall concert of Tuesday, July 5, at 8:30 32
Peter Serkin and Friends
ALL-SCHOENBERG PROGRAM

Ozawa Hall concert of Sunday, July 8, at 8:30 46
Peter Serkin, piano
MUSIC OF SCHOENBERG AND HAYDN

GUEST ARTIST BIOGRAPHIES 51

Photographs of Arnold Schoenberg copyright © Arnold Schoenberg Center, Vienna



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

2001
Tanglewood

Saturday, June 30, at 5:45
Live Broadcast from the Koussevitzky Music Shed

Minnesota Public Radio and the
Boston Symphony Orchestra present

A Prairie Home Companion®

with GARRISON KEILLOR

Special Guests
MARY CHAPIN CARPENTER
ROB FISHER
THE JUILLIARD STRING QUARTET

Cast: Tim Russell, Sue Scott
Sound Effects: Tom Keith
Piano: Richard Dworsky

The Guy's All-Star Shoe Band

Andy Stein, violin
Pat Donohue, guitar
Gary Raynor, bass
Arnie Kinsella, percussion

The national sponsor of **A Prairie Home Companion®** is Lands' End Direct Merchants.

PLEASE TURN OFF ANYTHING THAT CHIRPS. Microphones within the theater pick up your applause and laughter as part of our live radio broadcast. So please turn off your pagers, telephones, or watch alarms—they are audible over the air.

A PRAIRIE HOME COMPANION

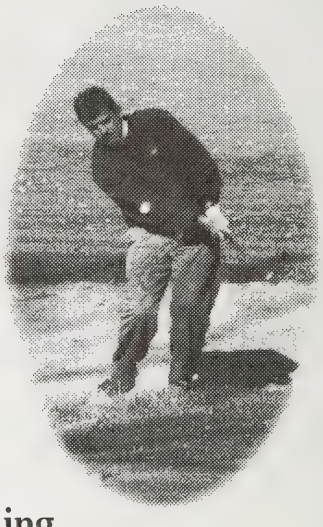
The first broadcast of "A Prairie Home Companion" took place on July 6, 1974, at Macalester College in St. Paul. The show ended in 1987, resumed in 1989 in New York as "The American Radio Company," returned to Minnesota, and in 1993 resumed the name "A Prairie Home Companion." The show is currently carried on more than 490 U.S. public radio stations, with an audience of more than 2.8 million nationwide. Overseas, the program can be heard on the Armed Forces Network Europe, the Far East Network, and in dozens of European cities via the Astra satellite network.

GARRISON KEILLOR was born in Anoka, Minnesota, and graduated from the University of Minnesota. He lives in St. Paul. He writes for *Time* and for *Salon*, the online magazine. His new novel, *1956 Lake Wobegon Summer*, will be published in September 2001 by Viking.

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

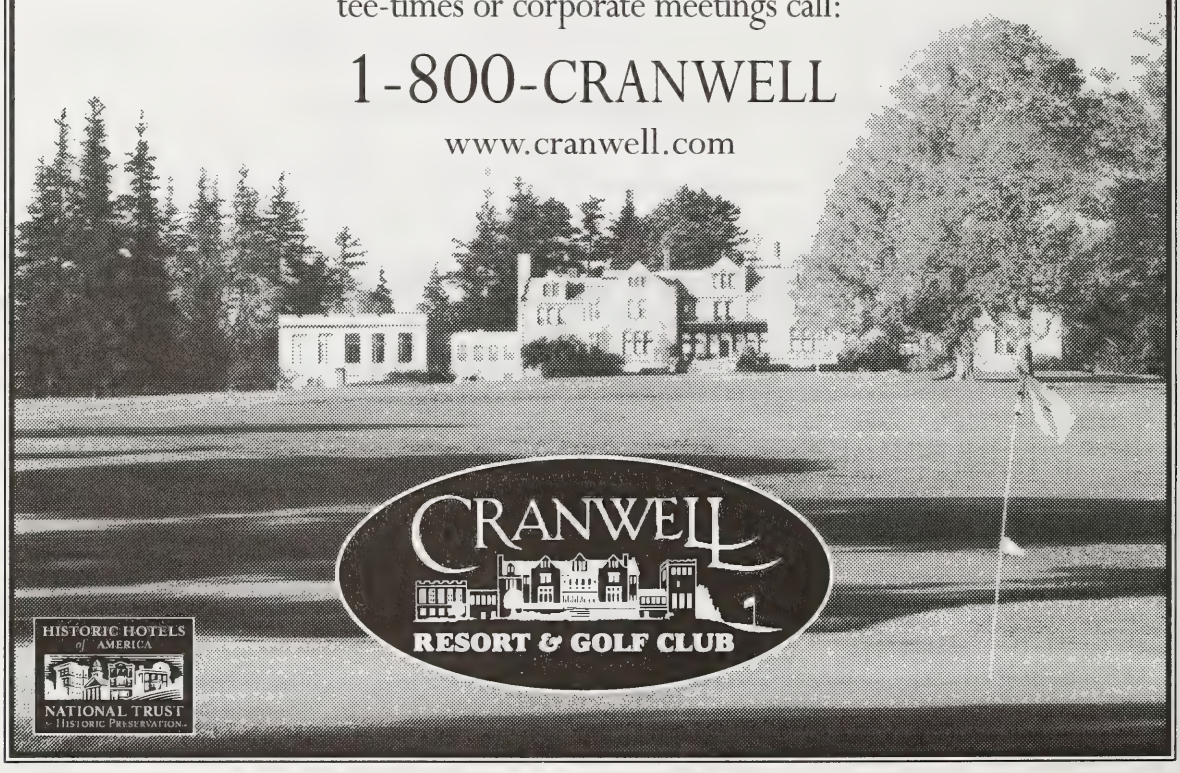


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



Each week on "A Prairie Home Companion," **RICHARD DWORSKY** leads The Guy's All-Star Shoe Band and appears as a keyboardist, composer, and arranger. He has accompanied Garrison Keillor on extensive concert tours in the United States and Europe and provided original music for many of Keillor's recordings. Dworsky has been a studio musician for twenty-nine years; spent two years as keyboardist for singer Al Jarreau; composed many musicals for Minneapolis' Children's Theatre company—including *The Marvelous Land of Oz*, televised on Showtime—and underscored the animation, *A Joan Walsh Anglund Christmas*. His piano recordings include his piece "A Morning With The Roses" (*Windham Hill Piano Sampler* and many other BMG compilations) and two solo CDs. A featured performer/composer on the Guy's All-Star Shoe Band CD *Shake It, Break It, and Hang It On the Wall*, Dworsky also appears on recent recordings by Peter Ostroushko, John Gorka, Pat Donohue, and the Hopeful Gospel Quartet. One of Dworsky's songs was recorded by Kristin Chenoweth (star of Broadway's *You're A Good Man, Charlie Brown* and the NBC sitcom *Kristin*) for her new CD on Sony Classical.

TOM KEITH provides sound effects and character voices for "A Prairie Home Companion." A St. Paul native, Keith has performed with Garrison Keillor since 1976. With vocal gymnastics and a variety of props, he creates creaking doors, footsteps, barking dogs—even elephants. Tom Keith's alter ego, Jim Ed Poole, co-hosts *The Morning Show* on Minnesota Public Radio. Keith is also one of 20 contributors—including former Beatle Paul McCartney and folksinger Pete Seeger—to a kids' activity book, *Open Ears* (Ellipsis Kids).

TIM RUSSELL does voiceovers for radio and television commercials. His voice is also familiar to radio listeners throughout the Midwest as a personality on WCCO-AM, where he hosts "The Tim Russell Show," 1-3 p.m. weekdays. *Mpls-St. Paul Magazine* named Russell "Best Radio Host" in 1996, and the same year the Minnesota Broadcasters Association named him "Outstanding Radio Broadcast Personality." This is his seventh season as a regular on "A Prairie Home Companion."

SUE SCOTT joined the cast of "A Prairie Home Companion" in 1992. Originally from Arizona, she moved to the Twin Cities nearly twenty years ago and has since become established in the theater and commercial markets. She has performed with such theaters as Great American History Theatre, Mixed Blood Theater, and the Illusion. Her most exhilarating theater experience was performing the one-woman, multi-character show, *The Search for Signs of Intelligent Life in the Universe*. Scott is a veteran voiceover talent and is frequently heard in commercials. In addition to *APHC*, she has been heard on Minnesota Public Radio in a multitude of character roles over the last twelve years.

ANDY STEIN (violin, saxophone) is a native and resident of Manhattan, and has been a regular on "A Prairie Home Companion" for eleven years. A founding member of Commander Cody and His Lost Planet Airmen, he recorded and won a Grammy with Asleep at the Wheel, and has worked with a wide range of musicians, including Itzhak Perlman, Bob Dylan, Paul McCartney, André Watts, Mariah Carey, and Smashing Pumpkins. His arrangements and compositions have been performed by orchestras across the country, and he has composed film scores for Roger Corman and National Lampoon.

PAT DONOHUE (guitar) is a native and resident of St. Paul, Minnesota. He is a National Fingerpicking Guitar Champion and an innovative songwriter, with several albums to his credit on Red House Records and Bluesky Records. His songs have been recorded by Chet Atkins, Suzy Bogguss, and Kenny Rogers. His latest recording is *American Guitar* (Bluesky). He has performed on "A Prairie Home Companion" for seven years.

GARY RAYNOR (bass) moved to the Twin Cities from New York in 1977. A stint as house bassist for the Carlton Celebrity Room led to several years of touring with Sammy Davis, Jr. He has also performed with the Count Basie band, the original Ruperts Orchestra, the Minnesota Pops Orchestra, the Plymouth Music Series, and dozens of Broadway touring shows. He is featured on Janet Jackson's hit single, "Again," and has recorded and performed locally

with Debbie Duncan, Prudence Johnson, Connie Evingson, Adi Yeshaya, Moore by Four, and the Minnesota Klezmer Band. He teaches jazz bass at the University of Minnesota.

ARNIE KINSELLA (percussion) hails from Staten Island, and holds a B.A. in percussion performance from Brooklyn College. In addition to his ten-year tenure on "A Prairie Home Companion," he has performed with Vince Giordano and the Nighthawks, and has recorded and performed with The Manhattan Rhythm Kings, and Leon Redbone.

MARY CHAPIN CARPENTER was born in Princeton, New Jersey, and raised in New Jersey, Japan, and Washington, D.C. Although she played guitar as a child, it wasn't until after she had earned a Bachelor's degree in American Civilization from Brown University that she began pursuing music as a career. While working day jobs to support herself, she performed a mixture of originals and pop covers in clubs around the Washington, D.C., area. In 1985, she landed a recording contract with Columbia Records in Nashville, and in 1987, she released her first album, *Hometown Girl*. Her second release, *State Of The Heart* (1989), included successful singles like "How Do," "Quittin' Time," and "Never Had it So Good." 1990's *Shooting Straight In The Dark* was her first platinum record, featuring the single "Down At The Twist And Shout" (recorded with the seminal Cajun ensemble Beausoleil). *Come On Come On*, released in 1992, spawned a remarkable seven hit singles, including "I Feel Lucky," "Passionate Kisses," "He Thinks He'll Keep Her," and "I Take My Chances." Her next album, *Stones In The Road* (1994), debuted at number one on the Billboard Country Album chart and held that position for five consecutive weeks. She has released a total of eight solo albums for Columbia Records, the latest of which is *Time*Sex*Love**, and maintains a busy international touring schedule. Performing with Carpenter this evening are: John Jennings (acoustic bass), Duke Levine (electric guitar), and Jon Carroll (piano & organ).

ROB FISHER is known to longtime listeners of "A Prairie Home Companion" for his 1989-1993 tenure as music director and as conductor of the Coffee Club Orchestra, which he formed for the program. Fisher grew up in Norfolk, Virginia, where he started playing the piano at age 6. He went on to earn a botany degree at Duke University before committing to music. Fisher went from pianist to assistant conductor at the Goodspeed Opera House in Connecticut, and made his first major New York appearances as a conductor at the Brooklyn Academy of Music's concert revivals of the Gershwin musicals *Of Thee I Sing* and *Let Them Eat Cake*. He has since conducted many musicals on Broadway and on tour, including *Me and My Girl* with Tim Curry, *A Threepenny Opera* with Sting, and the recent smash hit, *Chicago*. As a pianist, he has played solo performances with orchestras around the country, and has played the music of George Gershwin at Carnegie Hall and at concert halls across

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

the U.S. and around the world. Fisher has conducted City Center's Encores! series since its inception in 1994.

To read about the **JUILLIARD STRING QUARTET**, see page 53.

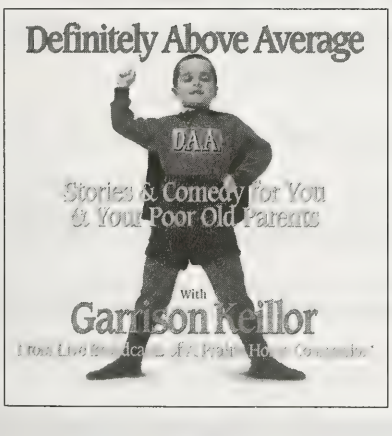
A Prairie Home Companion®'s Staff

Executive Producer: Garrison Keillor
Producer: Christine Tschida
Associate Producer: Linda Fahey
Technical Dir./Engineer: Scott Rivard
Stage Manager: Albert Webster
Assistant Engineer: Mitch Hanley
Sound Reinforcement: Sam Hudson
Truck Driver/Writer: Russ Ringsak
Business Manager: Kate Gustafson
Company Manager: Andrea Murray
Station Relations: Alan Frechtman
Assistant to Mr. Keillor: Kay Gornick
Assistant to the Music Director: Kathryn Hauser
Online Editor: Brian Becker
Interns: Hillary Rhodes, Elena See

Produced by Minnesota Public Radio.
Distributed nationwide by Public Radio International.

A Prairie Home Companion®
45 East Seventh Street
Saint Paul, MN 55101
Listener e-mail: phc@mpr.org

SHARE SOME QUALITY TIME (AND SOME QUALITY COMEDY) WITH YOUR POOR OLD PARENTS.



After the birth of Garrison Keillor's daughter, some of the material on A Prairie Home Companion took on a distinctly parental bent. "Definitely Above Average: Stories & Comedy For You & Your Poor Old Parents" gathers the warmest, funniest, most affectionate examples: dance tunes and comedy with sound effects, featuring Chet Atkins, Leo Kottke, Beausoleil, and other guests. Includes Ian Frazier's "Lamentations of the Father," and Garrison's version of "The Princess and the Pea."

You can find this and more for sale at the Tanglewood Glass House this evening.

Experience Kripalu — the ultimate retreat for body & soul



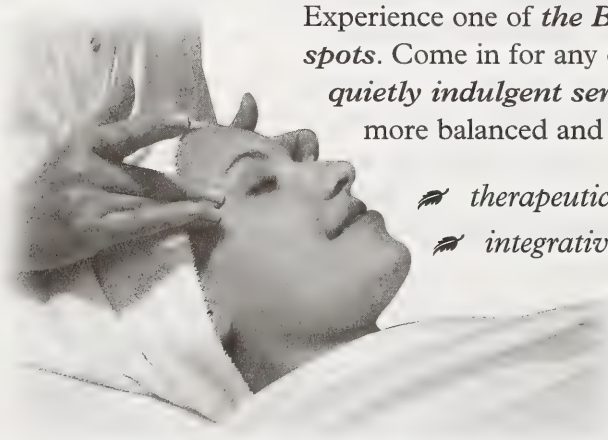
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Friday, June 29, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

BEETHOVEN — String Quartet No. 6 in B-flat, Opus 18, No. 6
Allegro con brio
Adagio, ma non troppo
Scherzo (Allegro); Trio
La Malincolia. Adagio—Allegretto quasi Allegro

BARTÓK — String Quartet No. 6
Mesto—Vivace
Mesto—Marcia
Mesto—Burletta: Moderato
Mesto

INTERMISSION

MENDELSSOHN — String Quartet No. 6 in F minor, Opus 80
Allegro vivace assai—Presto
Allegro assai
Adagio
Finale: Allegro molto

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

La Malinconia—Melancholy: Beethoven's heading for an enigmatic passage in the opening quartet of this concert could also serve as a motto for the evening's entire program. All three works originated in anxious or even tragic times in their composers' lives, and all three dwell in the shadow of what the Beethoven scholar Joseph Kerman

called the "quality of self-absorption that [the composer] had first tapped so remarkably in *La Malinconia*."

Beethoven String Quartet No. 6 in B-flat, Opus 18, No. 6

Beethoven's first quartets date from around the same time as his First Symphony, 1799-1800, a critical point in the young composer's burgeoning career. In a letter of 1801, he writes: "My compositions bring me in a good deal; and I may say that I am offered more commissions than it is possible for me to carry out… People no longer come to an arrangement with me, I state my price and they pay." Yet his growing success was already clouded by incipient catastrophe: "But that jealous demon, my wretched health, has put a nasty spoke in my wheel; and it amounts to this, that for the last three years my hearing has become weaker and weaker."

When he came to publish the set of six in 1801, he placed the quartet in B-flat last —a strategically important position. It may or may not also have been the last to be completed, but more than that melancholy streak in the final movement makes it the most peculiar and forward-looking part of Opus 18.

The work begins innocently enough, with an Allegro con brio in regular sonata form. Some of the thematic gestures may remind us of the Mozart of the *Abduction* and

THE BARD MUSIC FESTIVAL
REDISCOVERIES
Twelfth Season



Debussy
and His World
August 10–12
August 17–19
Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf

bsc
barrington stage company
Artistic Director, Julianne Boyd
ALL ABOARD! For one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht,
Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun

Magic Flute, but the assertiveness of the musical invention here is already unmistakably Beethovenian. "Ornate in a conventional way" was how Denis Matthews, another Beethoven expert, described the Adagio ma non troppo, but the tone darkens with the central episode in E-flat minor, and the movement turns into something more expressive and daring than it initially seemed, with striking dissonances and unexpected rests and accents. There are still more surprises in the rhythmically wacky scherzo, with syncopations undermining the triple meter. As you listen, try to follow those three beats in a bar—nearly impossible. How that must have confounded Beethoven's contemporaries! A degree of equilibrium is restored when the skittish Trio section firmly establishes triple time.

Then we come to the mysterious *La Malinconia*—in purely formal terms no more than a slow introduction to the finale, but a complete contrast to everything before it. Beethoven asks for it to be treated with the greatest possible delicacy, but jabbing dissonances inject a sense of menace into this darkly brooding music of unusual harmonic complexity. With the Allegretto, the lights are suddenly switched on again, but then, a bit later—and this is perhaps the quartet's most striking moment—*La Malinconia* recurs, briefly but enough to cast a pall of doubt over the rest of the work.

Bartók String Quartet No. 6

Bartók began this, his final quartet, in August 1939 during a visit to Switzerland and completed it in November at home in Budapest. It proved to be the last important work he wrote before emigrating to the United States, devastated by the threat of Fascism's rise in his beloved homeland. He would never return.

The quartet was commissioned by the violinist Zoltán Székely for his Hungarian Quartet, but before a performance could be organized the Bartóks had already left for New York; then the composer lost touch with Székely. He had written his farewell to Hungary quite unwittingly, yet an air of portentous *malinconia* hangs heavy over the entire piece. The premiere was eventually given on January 20, 1941 in New York by another legendary ensemble, the Kolisch Quartet, who also received the dedication.

The first movement is a restless, somewhat reticent Vivace, but before launching it, Bartók writes a slow passage marked *Mesto* (sadly) for the viola alone. It is this melancholy introductory theme that becomes the motto of the entire quartet: with increasing elaboration it also prefaces the next two movements and then, at last, takes over alto-

SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106



the PORCHES Inn
at MASS MoCA

231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

gether to become the main idea of the slow finale.

The second movement, introduced by a two-voice setting of the Mesto theme in the three upper strings, is a pungent March in the rhythm of the *verbunkos*, an eighteenth-century Hungarian recruiting song. In the middle section Bartók parodies the music of gypsy bands with tremolos, guitar-like pizzicatos and glissandos. A three-voice setting of the motto, without viola, leads to the main body of the third movement. Entitled Burletta, it is a rather controlled burlesque but one that can still turn quite savage.

In the valedictory finale, the Mesto theme now stands alone, its poignancy no longer diluted by the intrusion of lighter music. Two brief reminiscences of lively passages from the earlier movements are only fleeting memories of Bartók's tragically oppressed Hungarian home, which he was soon to lose forever. As the Bartók specialist Halsey Stevens has written: "Nowhere in all Bartók's other music is there a movement so restrained and at the same time with such a powerful impact. It is as if this music had always existed, requiring only to be drawn up from the collective unconscious of mankind, not to be composed."

Mendelssohn String Quartet No. 6 in F minor, Opus 80

A personal tragedy was the apparent inspiration behind Mendelssohn's last quartet. In May 1847, while he was in England, his beloved sister Fanny died. The news finally reached him in Frankfurt, on his way home. Having been unable to attend the funeral, he left in June for Switzerland to recover from the shock, and it was there that he composed the F minor quartet. Returning to Leipzig by mid-September, he immediately went to Berlin to visit Fanny's grave, but the experience completely shattered the thirty-eight-year-old composer's already delicate health. In October he suffered a series of increasingly severe strokes, and on November 4 he died. His coffin was sent by train to Berlin, where he lies buried in the grave next to Fanny's.

Mendelssohn seems to have poured much of his rage and grief over his sister's death into this work, which is altogether darker and more discordant than any of his preceding quartets. The opening Allegro vivace assai begins with a tremolo theme quite typical of the composer, but its minor key gives it an agitated, ominous quality. Even the second theme never really gets a chance to settle down before the tremolo idea sweeps back in to begin the development section. The recapitulation follows an almost excruciating buildup of tension and, indeed, there is an unrelenting quality to the whole movement.

The scherzo-like second movement has an oddly pathetic character, and the Trio section is even stranger: its melody begins with strings in unison but even after harmonization it sticks obsessively within the range of a few notes. The lyrical Adagio in D-flat major at first recalls Mendelssohn the composer of so many wonderful Songs Without Words for piano, but it gathers intensity as it unfolds, and the radiance is constantly obscured by minor-mode inflections. The finale is again based on a pithy, obsessively repeated motif, worked up in the development to a powerful climax.

—Richard Evidon

Writer, translator, and editor Richard Evidon was for many years Managing Editor of Deutsche Grammophon in Hamburg.

To read about the **Juilliard String Quartet**, see page 53.

2001 Tanglewood

SEIJI OZAWA HALL

Sunday, July 1, at 2:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

MOZART — String Quartet No. 22 in B-flat, K.589
Allegro
Larghetto
Menuetto: Moderato; Trio
Allegro assai

SCHOENBERG — String Trio, Opus 45

INTERMISSION

BEETHOVEN — String Quartet No. 12 in E-flat, Opus 127
Maestoso—Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Mozart String Quartet No. 22 in B-flat, K.589

In spring 1789, Mozart was invited to join his pupil, friend, and patron Prince Karl Lichnowsky on a state visit to Prague, Dresden, Leipzig, and Berlin. The composer accepted gladly, thinking this would be a valuable opportunity to meet Friedrich Wilhelm II of Prussia, an avid music lover. The king was also quite a good cellist, taught by Jean-Louis Duport, with whom Beethoven would perform when he later visited the Prussian court. Mozart and Lichnowsky left Vienna in April and returned in early June, but the composer's stay in Berlin turned out to be a disappointment. He came home with only a couple of commissions: for a set of six piano sonatas (only one

of which, the D major, K.576, was actually composed) and a set of six string quartets, of which he eventually completed three. The first, in D major, K.575, he tackled immediately, in June 1789, but then a much larger commission intervened: *Così fan tutte* for the Vienna Court Opera.

It wasn't until late the following spring that Mozart came back to the quartets. In June he completed the one we'll be hearing this afternoon, the B-flat, K.589. The next month he wrote K.590 in F major. By then it must have become clear to him that he would not finish the whole set: only the first quartet, K.575, bears a dedication to the Prussian king. Meanwhile he was also in the midst of a serious cash-flow crisis, and on June 12, 1790, wrote to a friend: "I have now been obliged to give away my quartets (those very difficult works) [K.575, 589, and 590] for a mere song, simply in order to have cash in hand to meet my present difficulties."

The three quartets were finally published in December 1791, on the day after Mozart's death, in a poorly printed edition, without any dedication; in spite of that they have always borne the nickname "Prussian." Friedrich Wilhelm's influence can be clearly heard in the prominence Mozart gives to the cello throughout. In K.589, for example, it leads off the long-breathed, lyrical second theme of the opening movement and intones the main theme of the slow movement on its first appearance and then again on its return.

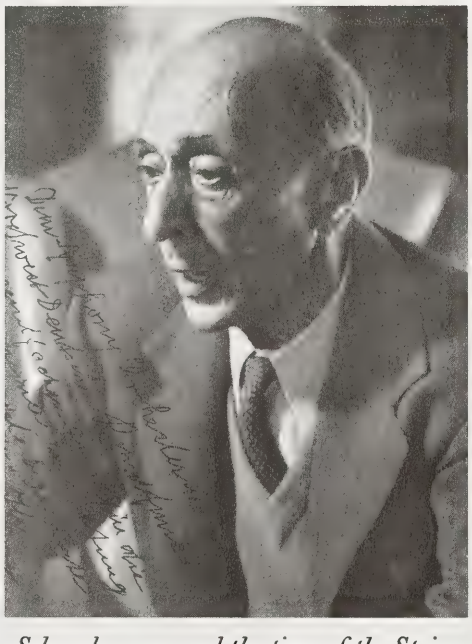
This soloistic spotlight accorded the cello—and, more conventionally, the first violin—doesn't disturb the music's balance and equilibrium. On the contrary, Mozart's "late" style—exemplified by this quartet and such other works as the nearly contemporaneous last piano concerto, also in B-flat—heralds a new pinnacle of formal perfection and a new purity of expression, with all rough edges refined away. As the Italian Mozart expert Giorgio Pestelli has written, it as though this music had been influenced by "the



expressive world of *Così fan tutte*, ironic and rational but veined with poignant melancholy." What it lacks in thematic originality or abundance—the brilliantly contrapuntal finale is virtually monothematic—it makes up for "in skillful construction, harmonic daring and detailed elaboration and development that constantly challenges the listener's intellect."

Schoenberg String Trio, Opus 45

By August 1946, Schoenberg had long ago left Europe behind and was living in Los Angeles. Already in precarious health, the composer suffered a severe heart attack and in its wake wrote the String Trio, his only work for this combination of instruments. Another émigré composer, Hanns Eisler, who was also living and teaching in Hollywood (until the infamous House Un-American Activities Committee drove him back to Germany), described the extraordinary circumstances surrounding its creation: "He was dead...he had already been dead for 15 minutes [here Eisler obviously exaggerates]. There are, as you know, these famous injections directly into the heart. The first piece of music he wrote on rising from his sickbed was a string trio which I regard as one of his finest works—and not I alone but the whole musical world. When I said to Schoenberg, who showed me the manuscript, 'But Herr Schoenberg, it is a truly overwhelming work,' he said: 'You know, I was so weak, I don't at all know how I wrote it. I just scribbled something.' But he also showed me how every chord represented an injection."



Schoenberg around the time of the String Trio, c.1947

The piece is laid out in a single movement of five sections—three parts with linking episodes. Eisler's graphic description is easiest to follow in the violent leaps and extreme dynamics of Part I. This is music of the utmost agitation and angularity. One could almost sense its origin in some harrowing incident without knowing any details of the amazing true story. But do not expect to hear that story related in narrative detail—this isn't Schoenberg doing a variation on *Death and Transfiguration*. When the violence finally subsides, there comes an extended passage of consoling warmth, a complete contrast that marks the beginning of the first Episode. Eventually it winds down and a rocking figure signals the start of Part II, but this too is soon interrupted by violent dynamic contrasts. Muted, even sixteenth-note movement restores the equilibrium briefly, then another violent outburst gives way eventually to a waltz-like passage. The second Episode begins with an eruption from the cello and is pervaded by weighty glissandos on all three instruments. Part III returns to the agitation of the opening, freely and imaginatively reworking, reordering, and recombining motifs from Part I.

In spite of its frequent expressive harshness, the String Trio, with its fascinatingly varied string writing, is one of Schoenberg's most immediately accessible, directly communicative works. One listening is hardly sufficient to reveal all its subtleties but it is enough to experience its almost frightening emotional power as well as its moments of otherworldly beauty.

Beethoven: String Quartet No. 12 in E-flat, Opus 127

Beethoven had composed no quartets for twelve years when, in 1822, the Russian prince



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

Nikolas Galitzin, residing in Vienna, presented him with a commission for one to three new works. The prince himself was a good amateur cellist, and his wife was an accomplished pianist. Not until the summer of 1824, after completing the Ninth Symphony, *Diabelli* Variations, and *Missa Solemnis*, did Beethoven take up the project in earnest. The quartet in E-flat, Opus 127, finished in February 1825, was the first of three that he composed for Galitzin (the others are Opus 130 in B-flat and Opus 132 in A minor). He entrusted its first performance to the quartet of Ignaz Schuppanzigh, which had also premiered many of his earlier efforts in the genre. The performance was an infamous failure, apparently as a result of inadequate preparation and rehearsal time. Beethoven, by now completely deaf and not even present at the first performance (he relied on the questionable opinion of his musically untutored brother), proceeded to rail against the violinist, and demanded a new performance to be led by Joseph Boehm, the quartet's deputy leader during Schuppanzigh's recent absence. Beethoven, who according to Boehm, "could have no peace until the disgrace was wiped off," supervised the new rehearsals himself. With his eyes only, he "followed the bows and was therefore able to judge the smallest fluctuation in tempo or rhythm and correct it immediately." The second premiere, under Boehm, was a success, but Schuppanzigh soon returned to the composer's favor and went on to inaugurate three of his four remaining quartets.

It isn't only players but also listeners who have had their problems with Beethoven's late quartets. Now generally acknowledged as the supreme masterpieces in their genre, indeed by some considered the greatest music ever written, they confounded even a genius like Tchaikovsky later in the nineteenth century. For the Russian composer, who idolized Mozart, they were mostly chaos. As Joseph Kerman writes in *The Beethoven Quartet Companion*: "At one moment in the late quartets listeners are addressed, wooed, and confronted. At the next moment they are forgotten, left standing as the artist wrestles alone with musical issues of his own imagining."

Opus 127 is in many ways the least radical of the late quartets. It is the only one laid out in the conventional four movements—in this case a mostly quick first movement, a slow set of variations, a scherzo, and quick finale—though the character of each is anything but conventional. Like other great works by Beethoven in E-flat—the *Eroica* Symphony and the *Emperor* Concerto are two—the quartet opens with massive chords, a mini-introduction, one might call it, except it merges straight into the restrained, lyrical main theme and then recurs periodically in various crucial keys to demarcate the structure. The Adagio variations, a form to which Beethoven turned so often in his late works, attain a breadth and spiritual elevation that even he seldom equaled, let alone surpassed. Beginning puckishly, the scherzo goes on to develop orchestral sonorities, recalling the first movement's introductory chords. The motivic cell of the finale is a broken triad, and Beethoven explores its imitative possibilities to the full. An extended coda in which the principal theme is elongated rather than speeded up brings this expansive, exceptionally rich-textured work to a close.

—Richard Evidon

To read about the **Juilliard String Quartet**, see page 53.


La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

Listening to Schoenberg

by Michael Steinberg

This summer Tanglewood marks the fiftieth anniversary of the death of Arnold Schoenberg.

God guard me from those thoughts men think
In the mind alone;
He that sings a lasting song,
Thinks in a marrowbone.

—W. B. Yeats, "A Prayer for Old Age"

Sitting down to write about Schoenberg and thinking about Tanglewood, I find myself remembering a long-ago conversation in the old student cafeteria with Richard Burgin, the Boston Symphony's concertmaster for forty-two years with Monteux, Koussevitzky, and Munch. Schoenberg's first American stop when he arrived in 1934 as a refugee from Hitler Germany was Boston, where he taught briefly at a long-defunct small music school. He was also invited to conduct the Boston Symphony in a week of subscription concerts, some of which he missed because of illness, with Burgin taking over for him. Burgin, always interested in new and recent music—and, very usefully, interested in the kind Koussevitzky himself didn't care for, such as Schoenberg—told the composer that he had recently led a performance in Boston of his pre-war masterpiece, *Pierrot lunaire.* Schoenberg had a way of making people nervous, mostly without meaning to, and even the usually unflappable Burgin quailed in the gaze of those piercing laser eyes. In response to Schoenberg's questions, Burgin told him that the *Pierrot* concert had been in Jordan Hall, seating about a thousand. "Much too big, much too big," said Schoenberg, to which the now thoroughly rattled Burgin replied, "Oh, but it was only half full."



Schoenberg, c.1917

It was actually Roger Sessions who wrote an essay titled "How a 'Difficult' Composer Gets That Way," but I understand how it happened that I once spent quite a few minutes looking for that essay among Schoenberg's collected writings. Schoenberg's music, mainly that from the middle 1920s on, can be "difficult." He knew that, and around 1930 he even jotted some notes, perhaps as a draft for an article or a lecture, which he headed "Why Make It so Hard for the Listener?" And a few years earlier, his former student and lifelong disciple Alban Berg, had, with his master's blessing, dealt with the same question in a thoughtful and illuminating essay, "Why Is Schoenberg's Music so Hard to Understand?" Berg's essay, by the way, is itself pretty challenging—anything other than "Schoenberg For Idiots."

Another Schoenberg disciple, the German social philosopher, musician, and acute if often tendentious critic, Theodor W. Adorno, who had studied composition with Berg, examined both the reasons for the difficulty and its consequences in his Schoenberg obituary. In characteristically aggressive tone of voice, he wrote:

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

> He who fails to understand something immediately projects his own inadequacy onto the object...and declares it incomprehensible. From its beginnings, Schoenberg's music exacts active and concentrated participation; the most clear-sighted attention to the multiplicity of the simultaneous; relinquishing the crutches of a way of hearing that always knows already what is coming next; intensive observation of the unique and specific; and the ability to grasp precisely, not only the rapidly changing characters themselves but also their non-repetitive history....It is the very seriousness, richness, and integrity of his music that stirs rancor.

And a great musician who may well never have listened to a piece by Schoenberg in her life said something about resistance that strikes a surprisingly and movingly related note. Here is Maria Callas:

> I was something new to listen to and my voice disturbed people, my interpretations made them work a little harder, feel a little more. They couldn't just hear me and say, "Oh, what a lovely voice!...Oh, what a lovely note!...Oh, how nice, how pleasant—let's go home!

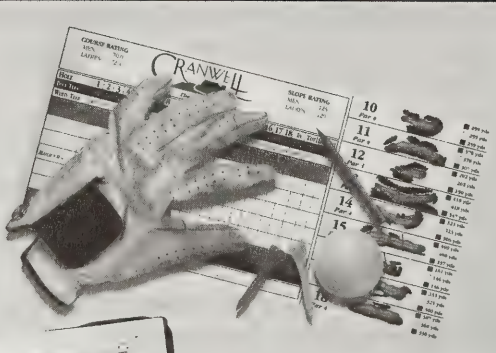
Schoenberg was difficult, but he was difficult against his will. That at least is how he saw it and liked to present it to the world. In old age, he recalled thinking that in 1906 when he completed his Chamber Symphony No. 1 he had established his style, but that he quickly learned that "the Supreme Commander had ordered [him] on a harder road." What Supreme Commander? His imagination, his ear, his conscience, his artistic morality. For Milton Babbitt, another traveler experienced with hard roads, the Supreme Commander was a powerful metaphor "embodying the most concrete principle of artistic conduct: the obligation of the responsible artist to do that which he is convinced must be done, and which others are apparently unable or unwilling to do." When Schoenberg was drafted into the Austrian army in World War I, an officer asked him whether he was *the* Arnold Schoenberg? Yes, he was, he admitted, adding that no one else wanted to be, so he took the job on. I am reminded of what the American artist Robert Henri wrote to one of his students: "Nobody wanted Walt Whitman, but Walt Whitman wanted himself...." As for the hard road the Supreme Commander ordered Schoenberg to travel, it was that same one that had taken Bach to *The Art of Fugue,* which sold about two dozen copies before the plates were melted down; Beethoven to those last string quartets which seemed to many to be the ravings of a deaf old madman; and Schubert to *Winterreise,* songs that horrified his friends and which they hated.

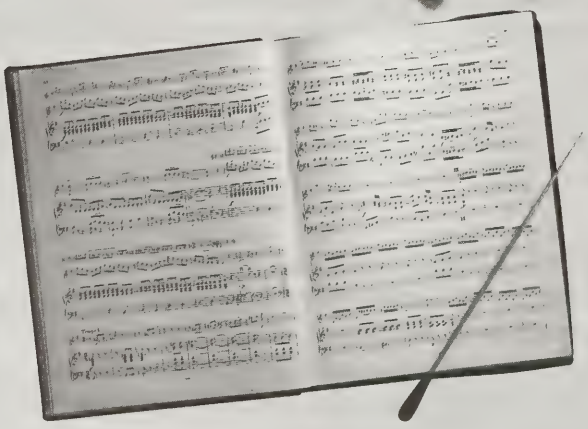


Alban Berg and Schoenberg, c.1914

The Schoenberg essay that I was looking for under the wrong title, actually a lecture at the Denver Art Museum in 1937, turned out to be called "How One Becomes Lonely." Personally he was not lonely at all, having a happy second marriage that brought him a daughter and two sons, being surrounded by friends that ranged from cronies from his young years in Vienna to his tennis-buddy and fellow-painter George Gershwin, carrying on a voluminous correspondence, and eliciting incredible devotion from forty-some years' worth of students. But along with the devotees there were always the resisters. He had his first taste of that in 1898 (he was twenty-four) when there was a disturbance

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.
FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining – complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

after the performance of some of his songs, "and since then," he told his pupil and biographer Egon Wellesz many years later, "the scandal has never stopped."

Well, not quite. In 1913 the first performance of *Gurrelieder* set off a stunning ovation, but that, as Charles Rosen has wittily remarked, was by way of being "a posthumous triumph" in view of how far, "almost beyond recognition," Schoenberg's style had changed by then. I also believe that fifty years after Schoenberg's death the scandal has finally stopped. When did someone last boo one of his pieces? By now *Pierrot lunaire* is reliably an audience success piece, and I have often enough heard, not just the generously Romantic *Verklärte Nacht* (*Transfigured Night*) and *Pelleas und Melisande,* or humanly and politically stirring pieces like the *Ode to Napoleon* and *A Survivor from Warsaw,* but "difficult" works such as the Five Pieces for Orchestra, the Variations for Orchestra, the Violin Concerto, the Piano Concerto, and the miraculous String Trio get genuinely warm receptions—always, of course, assuming a compelling performance.



Schoenberg with his second wife Gertrud and their children Nuria and Ronald, Los Angeles, c.1938

For Schoenberg, as for the masters he acknowledged as his real teachers—"primarily Bach and Mozart, and secondarily Beethoven, Brahms, and Wagner... [also] Schubert and Mahler, Strauss and Reger"—music was about communication. He wore the scars of "scandal" and rejection with a certain pride because they were reminders that easy alternatives were out of the question for him. In his essays and lectures as well as in his classrooms in Berlin and Los Angeles, Schoenberg had a lot to say about intelligibility, clarity, and beauty. Accessibility, which is to intelligibility as popularization is to education and saccharin to sugar, was not in his vocabulary. Nor was it in his mind even when he wrote to the conductor Hans Rosbaud that there was nothing he longed for more intensely than to be thought of as "a better sort of Tchaikovsky, just a little better, that's all." He wanted people to whistle his tunes, which sounds quixotic, but I do find myself doing it sometimes, and in a radio talk he gave in 1931 about his Variations for Orchestra he said about one of his most audaciously novel inventions in color and texture: "I hope that some day these sounds will be found beautiful."

Schoenberg's curse is that he is better known by reputation than through his music. The reputation plays him false, and in part it is his own doing. If ever a composer looked like a prophet it was Arnold Schoenberg with those searing eyes. But, great composer though he was, he was a rotten prophet. In 1921 he told Josef Rufer, his student (and future Köchel), that he had discovered a new way of composing which would "assure the supremacy of German music for the next hundred years." And yes, he was a chauvinist, and his Austro-German chauvinism was not the most pleasant side of his personality, though he was far from alone among artists and scholars in his commitment to it. (It was an attitude not shared at all by his most gifted student, the Francophile Alban Berg.)

Schoenberg cumbersomely described his discovery as a "method of composing with twelve notes related only to each other." To describe this discovery with dangerous

brevity, the composer relates the choice of pitches in a composition to a particular ordering of the twelve notes of our scale, that ordering being specifically chosen for the piece in question. That sequence of pitches is the work's genetic code. It is important to keep in mind that serialism (another term for it) is a technique, a working method: it is *not* a style, a manner, a tone of voice, a sound, a commitment to any one sort of expressive effect. Listening to Schoenberg and his two most important students, Anton Webern and Berg, in close succession will show you soon enough that these are personalities, artistic voices as distinct from one another as, say, Chopin, Mendelssohn, and Schumann.

In any event, Schoenberg was dead wrong about the future of German music. The method he was so sure was *the* highway—and he was by no means alone in that—turned out to be a byway. A fascinating, wonder-filled byway, to be sure, an excursion we would not have wanted to miss for anything, but a byway nonetheless. Schoenberg himself thought of his discovery as something that enabled him "to compose as freely and imaginatively as one otherwise does only in one's youth," though many of us who love his music passionately would argue that his fiery fantasy flamed most fiercely in the amazing works—*The Book of the Hanging Gardens,* the Opus 11 and Opus 19 piano pieces, the Five Pieces for Orchestra, the monodrama *Erwartung*, and *Pierrot lunaire* outstanding among them—when, in the years just before the 1914 war he had cut loose from tonality but had not yet codified a new method.



At Baden-Baden in 1930

Certainly that method became a far more flexible thing than Schoenberg had ever imagined, which is why composers as diverse as Schoenberg himself, Webern, Berg, Stravinsky, Sessions, Luigi Dallapiccola, Babbitt, George Rochberg, and Charles Wuorinen could give us such an impressive body of beautiful works, some reaching out to their listeners, some antagonistic, some easily approached, some difficult, large, small, cool, expressive, ironic, fervent, spiky, sensuous, thick, delicate, languorous, athletic.

The pity of it is that Schoenberg's name still tends to elicit a reflex reaction in which the dread words "atonal" and "twelve" play an insistent part. "Twelve" suggests "mathematics," and in our largely and increasingly innumerate society that word makes people break out in sweat and hives. Aside from issues like basic misunderstanding of the "discovery" or an inability even to discern when it is actually in play, I would say that the composer's recipe need not be any of the non-professional listener's concern. For the professional it is another matter: it is no bad thing for the violinist who plays the Concerto or the conductor who takes on the Variations to know something of what goes on beneath the surface, just as it is when tackling the Brahms Concerto or the *Eroica.*

Schoenberg stressed that his works from the middle 1920s on were twelve-note *compositions,* not *twelve-note* compositions. In a 1946 lecture, "Heart and Brain in Music," he emphasized how essential it was for those pieces of an artist's equipment to work in the closest concord. In his greatest works he was the twentieth century's most unsparingly, disturbingly *espressivo* composer. He is hot, dangerously hot. *Einfall,* inspiration,

literally "something that falls in" was a concept central to his work. He lived these ideas as much as he talked about them, all his life, even in old age, with his eyesight making it terribly hard to work, never composing except at white heat and lightning speed.

When he talked about wishing to be "a better sort of Tchaikovsky," he was, I think, expressing the wish that we might attend to the content of his music. ("Better" means without the repetitions and sequences that provide "the crutch" of already knowing what is coming next.) "The Chinese philosopher speaks Chinese," he liked to say, "but *what* is he saying?" Let us go to the extraordinary poetic imagery of the Five Pieces for Orchestra, the agony of true loneliness as it is conveyed through that long, long violin line that concludes *Moses und Aron;* the incessant, fantastical tone-painting behind the words of *The Ode to Napoleon* and *A Survivor from Warsaw;* the haunting way the intricate groves of cadenzas break up the flow of time in the Violin Concerto's finale.

Schoenberg pays us the artist's supreme compliment of asking much of us, of assuming that we can bring some worthy quantity of attention and memory to the table. This proud auto-didact knew that the masters he revered as his great teachers are no less demanding, and for the same reasons: concentration, high metabolism, density, a preference for variation over repetition. He knew it better than most of the Beethoven-loving audience, for we are only too ready to take that music as "easy" just because its surface has become so familiar. I recall a very famous conductor saying to an orchestra during a rehearsal of a Brahms symphony: "You think you know this music. I assure you, you are mistaken."

Arnold Schoenberg was an amazingly multi-faceted man, restlessly and unquenchably inventive in ways that drove him to conceive a more efficient ticketing system for Vienna's streetcars and to design new playing cards as well as to compose *Pierrot lunaire* and *Moses und Aron.* He was playful and serious, and engaged no less deeply in ethical, spiritual, and religious questions than in musical ones, and they nourish his work. He was no stranger to the idea of transcendence, and his last penstrokes were devoted to a series of texts—at once rapt and ferociously of the present moment—he described as "Psalms, Prayers, and Other Conversations With and About God."

I return to Robert Henri to paraphrase his complete sentence about Walt Whitman: "Nobody wanted Arnold Schoenberg, but Arnold Schoenberg wanted himself, and it is well for us that he did."

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and, before that, music critic for twelve years of the *Boston Globe*, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then simultaneously for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*); a third, on the major works for chorus and orchestra, is forthcoming.



2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Monday, July 2, 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

PETER SERKIN, piano
MARY NESSINGER, speaker
TARA HELEN O'CONNOR, flute
DAVID SHIFRIN, clarinet
IDA KAVAFIAN and JENNIFER FRAUTSCHI, violins
STEVEN TENENBOM, viola
FRED SHERRY, cello

Marking the 50th Anniversary of Arnold Schoenberg's Death

SCHOENBERG — *Ode to Napoleon Buonaparte*, Opus 41, for reciter, piano, and string quartet

MARY NESSINGER, reciter
Mr. SERKIN; Ms. KAVAFIAN, Ms. FRAUTSCHI, Mr. TENENBOM, and Mr. SHERRY

Text begins on page 30.

HAYDN — Piano Trio in E-flat, Hob. XV:29

Poco allegretto
Andantino ed innocentemente
Finale: Allemande. Presto assai

Ms. KAVAFIAN, Mr. SHERRY, and Mr. SERKIN

SCHOENBERG — *Phantasy* for violin and piano, Opus 47

Ms. KAVAFIAN and Mr. SERKIN

INTERMISSION

HAYDN — Piano Trio in E, Hob. XV:28

Allegro moderato
Allegretto
Finale. Allegro

Ms. KAVAFIAN, Mr. SHERRY, and Mr. SERKIN

We regret that violinist Pamela Frank has had to withdraw from this concert while she recuperates from a hand injury.

SCHOENBERG (arr. WEBERN) — Chamber Symphony No. 1, Opus 9

Ms. O'CONNOR, Mr. SHIFRIN, Ms. KAVAFIAN, Mr. SHERRY, and Mr. SERKIN

Baldwin piano

Peter Serkin plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

"New Directions in Chamber Music"

A path-breaking figure in the history of musical composition, Arnold Schoenberg was also a dedicated teacher. It may come as a surprise to learn, however, that as a pedagogue he was not in the least interested in initiating his students into the mysteries of the twelve-tone method that made him famous—or infamous, in the eyes of some. Dika Newlin, who began studying with Schoenberg when she was only in her mid-teens, relates an amusing exchange between master and pupil that occurred during one of Schoenberg's classes in advanced composition and analysis at UCLA in the late 1930s. "Professor Schoenberg," a student inquired, "would you care to discuss the harmonic significance of chords built in fourths?" "N-n-n-No!" Schoenberg bellowed at the hapless questioner, "All I want is you write correct triads. Even seventh chords is too much!"

When Schoenberg announced the required scores for the same course, his own works, together with those of Berg, Webern, Hindemith, and Stravinsky, were absent from the list. Rather, he asked his students to acquire an assortment of Beethoven symphonies and Haydn string quartets. Haydn and Schoenberg: one generally doesn't utter their names in the same breath, except, perhaps, to cite the respective "fathers" of the "First and Second Viennese Schools." While Haydn's music achieved an ideal balance between popular appeal and high art, Schoenberg's works, as products of an uncompromising attitude that made few concessions to the listener, have become emblems of hyper-rationality. Yet perhaps Haydn and Schoenberg aren't such an odd couple after all. Eugene Lehner—an ardent champion of Schoenberg's music since his days as a violist in the Kolisch Quartet, and a former longtime member of the Boston Symphony—often required the student ensembles under his supervision to work alternately on Haydn and Schoenberg quartets. Young players who were coached by him came away from the experience with a profound awareness of Schoenberg's debt to the classics—and also of Haydn's adventurous rethinking of the musical language of the later eighteenth century.

In his *Structural Functions of Harmony* (1948), Schoenberg pointed out the startling tonal excursions in Haydn's string quartets and symphonies, and in his celebrated 1947 essay on "Brahms The Progressive" he commented approvingly on the irregular phrase lengths that resulted from Haydn's quest for a dynamic but concise framework for the presentation of his musical ideas. Both qualities are much in evidence in Haydn's late **Piano Trios in E major (Hob. XV:28) and E-flat (Hob. XV:29)**. Conceived on the heels of his second triumphant visit to London in the mid-1790s, these works are also rich in coloristic and structural features that would have resonated powerfully with Schoenberg's sensibilities, such as the memorable combination of staccato articulation in the

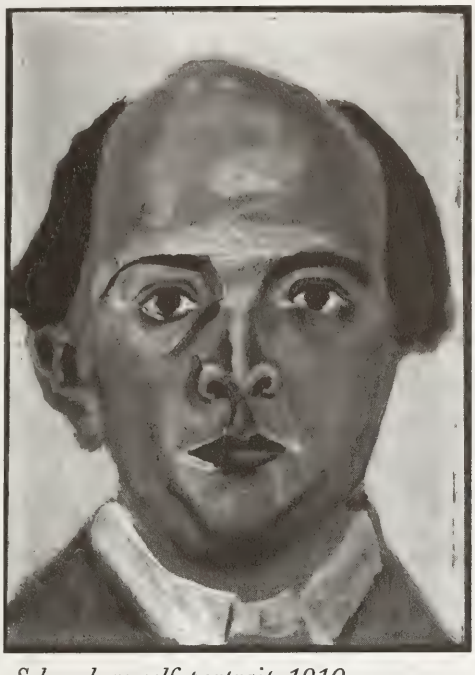
piano and pizzicato strings during the opening bars of the E major Trio, and the imaginative mixture of variation and developmental techniques in the first movement of the Trio in E-flat. Haydn's revival of the Baroque passacaglia form in the slow movement of the E major trio would find a parallel, well over a century later, in "Nacht," the eighth movement of Schoenberg's *Pierrot Lunaire*. Likewise, Haydn's humorous evocation of a village band in the finale of his Trio in E-flat prefigures Schoenberg's fondness for making sardonic allusions to folk and popular idioms in the most unexpected contexts.

Just as Haydn elevated the various genres of chamber music with strings to new heights in the late eighteenth century, so Schoenberg redefined the concept of "chamber music" itself during the early twentieth. In his **Chamber Symphony No. 1, Opus 9**—completed in 1906 and marking, in the composer's words, the "climax" of his "first period"—Schoenberg enacted a fusion of two apparently antithetical types of instrumentation: the massive sonorities associated with the symphony orchestra and the more intimate textures of the chamber ensemble. The original scoring of the work for fifteen solo players, including representatives of all the instrumental families except percussion, exercised a direct impact on its form, allowing for the simultaneous presentation of a diverse array of musical ideas in a relatively brief time-span. The result, an uninterrupted musical argument that nonetheless embodies all the qualities of the traditional, four-movement symphony, was aptly described by Schoenberg's pupil Alban Berg as "an articulated but indivisible whole." In 1922 another famous pupil, Anton Webern, arranged the Chamber Symphony for five instruments: violin, flute (or second violin), clarinet (or viola), cello, and piano. In rescoring the piece for essentially the same instrumental forces that Schoenberg used in *Pierrot Lunaire* (1912), Webern revealed that the novel approach to sonority in Schoenberg's cycle of melodramas was already implicit in the texture of the Chamber Symphony.

Pierrot was not the first work in which Schoenberg had created an original hybrid of vocal and instrumental chamber styles (an earlier effort along those lines occurred in the String Quartet No. 2, Opus 10), nor would it be his last. In 1942, he set Lord Byron's "**Ode to Napoleon Buonaparte**"—a poetic diatribe on the arrogance and pretentiousness of demagogues past and present—for "reciter," string quartet, and piano. As Schoenberg explained, the instrumental ensemble in his setting of the Ode "underlines and illustrates" the speaker's increasingly strident utterances, the inflections of which he notated above, below, or directly on a single staff line. By this point in his career, Schoenberg had been composing in the twelve-tone idiom for nearly two decades, and in the *Ode to Napoleon* he took remarkable liberties with the fundamental tenets of the system. Relinquishing the principle of fixed order that regulates the presentation of pitches in strict serial composition, Schoenberg often permuted the notes of his twelve-tone series to generate triads—most dramatically in the resonant E-flat major chord that brings the *Ode* to a close. No doubt this stunning *coup de théâtre* was intended as an ironic reference to another work inspired by Napoleon: Beethoven's Symphony No. 3 in E-flat, *Eroica*. Schoenberg's allusions to the opening rhythmic motto of Beethoven's Fifth Symphony at the reciter's proclamation of "the earthquake voice of Victory" invite a similar interpretation. In both instances, Schoenberg drew on symbolically charged musical gestures to underscore Byron's treatment of the mighty Napoleon as an object of bitter scorn.

Completed in 1949, the ***Phantasy* for violin and piano, Opus 47**, is the last of Schoenberg's chamber works. The full title, "Phantasy for violin with piano accompaniment," reflects a peculiar aspect of the composition's genesis: Schoenberg's drafting of the violin part down to the last detail before fleshing out his annotations of the row forms for the piano part. Throughout much of the work the piano offers an emphatic commentary on the highly virtuosic violin line, which Schoenberg spiced with a wide range of special

effects, including a novel combination of harmonics and stopped notes. In his conception of the "solo" part, Schoenberg strove for an amalgamation of gypsy abandon with Viennese wit, refracting both qualities through the lens of twelve-tone composition. To counterbalance the freewheeling succession of styles and moods—rhapsodic improvisation, ethereal lyricism, elegant, waltz-like gestures, powerful declamation, humorous repartee—Schoenberg conceived the improvisatory episodes at the beginning and end as a frame for the central evocation of waltz and scherzo, thus arriving at an "articulated but indivisible" design similar in some ways to that of the Chamber Symphony No. 1.



Schoenberg self-portrait, 1910

The writer Thomas Mann once remarked that great writers are "educators who have been strangely educated." This observation certainly applies to Mann's sometime friend and neighbor in West Los Angeles, the composer Arnold Schoenberg. A bold reinterpreter of the traditions he had come to know through a long process of self-education, Schoenberg would steer the course of contemporary chamber music onto a new and unusual path.

—John Daverio

Director of the Boston University School of Music and Chair of its Musicology Department, John Daverio is the author of *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*, and various articles on the music of Schumann, Brahms, and Wagner. He is currently writing a new book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, for Oxford University Press. Mr. Daverio is also active as a violinist, with an emphasis on music of the twentieth century.

Text for *Ode to Napoleon Buonaparte* begins on the next page.

2001 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers.

Free to the public: Wednesday from 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

ODE TO NAPOLEON BUONAPARTE

'Tis done—but yesterday a King!
And arm'd with Kings to strive—
And now thou art a nameless thing:
So abject—yet alive!
Is this the man of thousand thrones,
Who strew'd our earth with hostile bones,
And can he thus survive?
Since he, miscall'd the Morning Star,
Nor man nor fiend hath fallen so far.

Ill-minded man! why scourge thy kind
Who bow'd so low the knee?
By gazing on thyself grown blind,
Thou taught'st the rest to see.
With might unquestion'd,—power to save,—
Thine only gift hath been the grave,
To those that worshipp'd thee;
Nor till thy fall could mortals guess
Ambition's less than littleness!

Thanks for that lesson—It will teach
To after-warriors more,
Than high Philosophy can preach,
And vainly preach'd before.
That spell upon the minds of men
Breaks never to unite again,
That led them to adore
Those Pagod things of sabre sway
With fronts of brass, and feet of clay.

The triumph, and the vanity,
The rapture of the strife—
The earthquake voice of Victory,
To thee the breath of life;
The sword, the sceptre, and that sway
Which man seem'd made but to obey,
Wherewith renown was rife—
All quell'd!—Dark Spirit! what must be
The madness of thy memory!

The Desolator desolate!
The Victor overthrown!
The Arbiter of others' fate
A Suppliant for his own!
Is it some yet imperial hope
That with such change can calmly cope?
Or dread of death alone?
To die a prince—or live a slave—
Thy choice is most ignobly brave!

He who of old would rend the oak,
Dream'd not of the rebound:
Chain'd by the trunk he vainly broke—
Alone—how look'd he round?
Thou, in the sternness of thy strength,
An equal deed hast done at length,
And darker fate hast found:
He fell, the forest prowler's prey;
But thou must eat thy heart away!

The Roman, when his burning heart
Was slaked with blood of Rome,
Threw down the dagger—dared depart,
In savage grandeur, home—
He dared depart in utter scorn
Of men that such a yoke had borne,
Yet left him such a doom!
His only glory was that hour
Of self-upheld abandon'd power.

The Spaniard, when the lust of sway
Had lost its quickening spell,
Cast crowns for rosaries away,
An empire for a cell;
A strict accountant of his beads,
A subtle disputant on creeds,
His dotage trifled well:
Yet better had he neither known
A bigot's shrine, nor despot's throne.

But thou—from thy reluctant hand
The thunderbolt is wrung—
Too late thou leav'st the high command
To which thy weakness clung;
All Evil Spirit as thou art,
It is enough to grieve the heart
To see thine own unstrung;
To think that God's fair world hath been
The footstool of a thing so mean;

And Earth hath spilt her blood for him,
Who thus can hoard his own!
And Monarchs bow'd the trembling limb,
And thank'd him for a throne!
Fair Freedom! we may hold thee dear,
When thus thy mightiest foes their fear
In humblest guise have shown.
Oh! ne'er may tyrant leave behind
A brighter name to lure mankind!

Thine evil deeds are writ in gore,
 Nor written thus in vain—
Thy triumphs tell of fame no more,
 Or deepen every stain:
If thou hadst died as honour dies,
Some new Napoleon might arise,
 To shame the world again—
But who would soar the solar height,
To set in such a starless night?

Weigh'd in the balance, hero dust
 Is vile as vulgar clay;
Thy scales, Mortality! are just
 To all that pass away:
But yet methought the living great
Some higher sparks should animate,
 To dazzle and dismay:
Nor deem'd Contempt could thus make mirth
Of these, the Conquerors of the earth.

And she, proud Austria's mournful flower,
 Thy still imperial bride;
How bears her breast the torturing hour?
 Still clings she to thy side?
Must she too bend, must she too share
Thy late repentance, long despair,
 Thou throneless Homicide?
If still she loves thee, hoard that gem,—
'Tis worth thy vanish'd diadem!

Then haste thee to thy sullen Isle,
 And gaze upon the sea;
That element may meet thy smile—
 It ne'er was ruled by thee!
Or trace with thine all idle hand
In loitering mood upon the sand
 That Earth is now as free!
That Corinth's pedagogue hath now
Transferr'd his by-word to thy brow.

Thou Timour! in his captive's cage
 What thought will there be thine,
While brooding in thy prison'd rage?
 But one—"The word was mine!"
Unless, like he of Babylon,
All sense is with thy sceptre gone,
 Life will not long confine
That spirit pour'd so widely forth—
So long obey'd—so little worth!

Or, like the thief of fire from heaven,
 Wilt thou withstand the shock?
And share with him, the unforgiven,
 His vulture and his rock!
Foredoom'd by God—by man accurst,
And that last act, though not thy worst,
 The very Fiend's arch mock;
He in his fall preserved his pride,
And, if a mortal, had as proudly died!

There was a day—there was an hour,
 While earth was Gaul's—Gaul thine—
When that immeasurable power
 Unsated to resign
Had been an act of purer fame
Than gathers round Marengo's name,
 And gilded thy decline,
Through the long twilight of all time,
Despite some passing clouds of crime.

But thou forsooth must be a king,
 And don the purple vest,
As if that foolish robe could wring
 Remembrance from thy breast.
Where is that faded garment? where
The gewgaws thou wert found to wear,
 The star, the string, the crest?
Vain froward child of empire! say,
Are all thy playthings snatched away?

Where may the wearied eye repose
 When gazing on the Great;
Where neither guilty glory glows,
 Nor despicable state?
Yes—one—the first—the last—the best—
The Cincinnatus of the West,
 Whom envy dared not hate,
Bequeath'd the name of Washington,
To make man blush there was but one!

—George Gordon, Lord Byron

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 5, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

PETER SERKIN, piano
MARY NESSINGER, mezzo-soprano
TARA HELEN O'CONNOR, flute
MARIANNE GYTHFELDT, MICHAEL LOWENSTERN, and DAVID SHIFRIN, clarinets
IDA KAVAFIAN, violin
STEVEN TENENBOM, viola
FRED SHERRY, cello

Marking the 50th Anniversary of Arnold Schoenberg's Death

SCHOENBERG *Pierrot Lunaire* (Three times seven poems from Albert Giraud's *Pierrot Lunaire*), Opus 21

Part I

1. Mondestrunken
2. Columbine
3. Der Dandy
4. Eine blaße Wäscherin
5. Valse de Chopin
6. Madonna
7. Der kranke Mond

Part II

8. Nacht
9. Gebet an Pierrot
10. Raub
11. Rote Messe
12. Galgenlied
13. Enthauptung
14. Die Kreuze

Baldwin piano

Peter Serkin plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the performance. Thank you for your cooperation.

Part III

15. Heimweh
16. Gemeinheit!
17. Parodie
18. Der Mondfleck
19. Serenade
20. Heimfahrt
21. O alter Duft

MARY NESSINGER, mezzo-soprano
TARA HELEN O'CONNOR, flute and piccolo
DAVID SHIFRIN, clarinet and bass clarinet
IDA KAVAFIAN, violin and viola
FRED SHERRY, cello
PETER SERKIN, piano

Text and translation begin on page 38.

INTERMISSION

SCHOENBERG — Suite for winds, strings, and piano, Opus 29

Ouverture
Tanzschritte
Thema mit Variationen
Gigue

DAVID SHIFRIN, E-flat clarinet
MARIANNE GYTHFELDT, clarinet
MICHAEL LOWENSTERN, bass clarinet
IDA KAVAFIAN, violin
STEVEN TENENBOM, viola
FRED SHERRY, cello
PETER SERKIN, piano

Notes

"From Pierrot to Apollo"

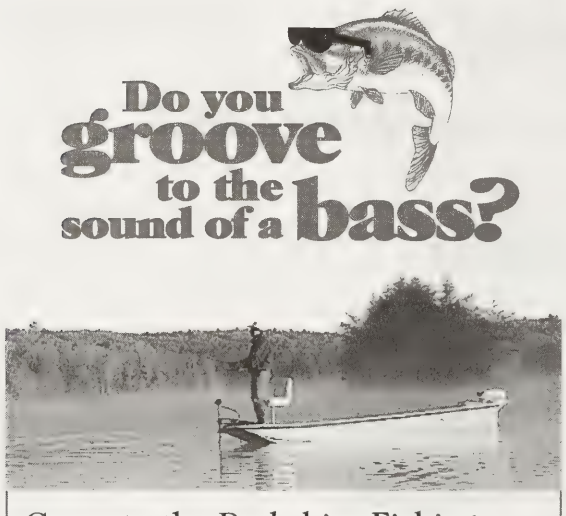
One does not need to look far to find scathing critiques of Arnold Schoenberg's music. Not surprisingly, more space is devoted to Schoenberg than to any other figure in Nicholas Slonimsky's *Lexicon of Musical Invective*, an amusing but instructive anthology of bad reviews garnered by major composers from Beethoven to Shostakovich. Here is what a London critic had to say about ***Pierrot Lunaire***, Schoenberg's 1912 setting of twenty-one poems, in German translation, from Albert Giraud's cycle of the same name: "To the faithful, *Pierrot Lunaire* evidently stands as the summit of musical ecstasy, but to some of us its 612 bars of etiolated and emasculated shreds of sound represent the nadir of decadence.... The Schoenberg idiom is unintelligible and, indeed, repellent to all save the master's disciples and the inevitable handful of humbugs."

While it is understandable that early twentieth-century audiences would have balked

at the unfamiliar soundscapes that Schoenberg unfurled in his cycle of melodramas for "reciter" and instrumental ensemble, this review dates from 1949, by which point *Pierrot* had become a modern classic and an inspirational model for composers such as Ravel and Stravinsky. But at the same time, the ultra-conservative critic hit upon some fundamental properties of Schoenberg's music: its resistance to facile comprehension, and its power to shock and disturb.

Schoenberg's *Pierrot Lunaire* was the result of a commission from Albertine Zehme, a wealthy actress who, according to some reports, had been coached in operatic roles by Wagner's widow Cosima. Before approaching Schoenberg, she had already made something of a name for herself in Berlin musical circles through her histrionic renderings of Giraud's poetry, in a sort of declamatory singsong, over piano accompaniments by Otto Vrieslander. In a note distributed at one of these performances, Zehme claimed that "the singing voice, a supernatural, chastely controlled instrument, is not suited to strong eruptions of emotion," concluding that "we need both the tones of song and those of speech in order for our poets and composers to communicate."

Zehme's views probably exerted an influence on the most striking and still controversial aspects of Schoenberg's *Pierrot*: the setting of the text for *Sprechstimme* (or in *Sprechmelodie*, as Schoenberg originally called it). Schoenberg had already employed this



Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

THE VILLAGE AT LAUREL LAKE

ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE

(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

technique to a limited extent in *Gurrelieder*, a choral-orchestral extravaganza conceived in the spirit of Mahler, but in *Pierrot* it embraces nearly the whole of the vocal part. As Schoenberg stressed in the Foreword to the score, the melody notated for the reciter was not to be sung, but rather presented in a kind of tonally inflected speech. Schoenberg's explanation is not entirely clear, nor is his practice free of contradictions. If the vocal line was not intended for singing, why did the composer take such pains to notate specific pitches for the *Sprechstimme*? Though we may never know just what Schoenberg had in mind, in all probability he must have envisioned a mode of performance that would make a direct emotional impact precisely because it was alien in fundamental ways to our conception of what a vocal performance should entail.

This mixture of immediacy and alienation informs every parameter of the score. In Schoenberg's hands, the characters of the old Italian *commedia dell'arte*—Pierrot, the moonstruck clown, and Colombine, his fickle sweetheart—come together in a parable of the plight of the misunderstood artist in modern society. As an instrumental backdrop for the *Sprechstimme*, Schoenberg assembled a highly flexible ensemble consisting of piano, flute (doubling on piccolo), clarinet (doubling on bass clarinet), violin (doubling on viola), and cello. Just as most of the players are required to assume a dual identity, so is the makeup of the ensemble in a constant state of flux; every movement is scored for a different combination of instruments, and only the last ("O alter Duft") employs all of the players.



The composer (third from left) with the original performers of "Pierrot Lunaire," October 1912

Poetic meaning and instrumental commentary are sometimes oddly out of phase. When the text speaks of Pierrot dolefully snapping a pizzicato on his viola in No. 19, "Serenade," the solo cello plays drooping glissandi while the *Sprechstimme* imitates the effect of a plucked string. The discrepancy between the poems and their musical realization was made explicit in the physical arrangement of the performers at the premiere: Zehme, dressed as Colombine, declaimed her part in front of darkened screens while the instrumentalists, under Schoenberg's direction, accompanied her from behind the scenes. In addition, Schoenberg's radical modernism—as exemplified in *Pierrot*'s freely atonal harmonies—goes hand in hand with a peculiar fondness for the archaic. Schoenberg filters the eerie nocturnal imagery of "Nacht" (No. 8) through one of the oldest variation forms, the Baroque passacaglia. Likewise, canon and fugue play an important part in "Mondfleck" (No. 18), the second half of which unfolds as a strict retrograde of the first. Although Schoenberg once summed up the dominant character of *Pierrot Lunaire* with a reference to its "light, ironical, satirical tone," the cycle's affective spectrum is considerably broader, ranging from the macabre and the melancholy to the bawdy and the bizarre. Perhaps most evocative of all is the blend of whimsy and nostalgia in his setting of the final poem, "O alter Duft," where barely audible major triads and snippets from half-remembered melodies call up the "ancient fragrance" of fairy tales.

In one of his many self-analyses, Schoenberg claimed that his **Suite, Opus 29**, repre-

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.

sented a turn "toward the Apollonian side." Completed in 1926, the Suite was scored for piano, three types of clarinet (E-flat, B-flat, and bass), and string trio—a variant of the *Pierrot* ensemble—and like its immediate predecessors, the Suite for piano (Opus 25) of 1923 and the Wind Quintet (Opus 26) of the following year, it was conceived entirely in the twelve-tone idiom. "Apollonian" is probably not the first adjective that comes to mind on hearing the Suite for piano, winds, and strings. In the opening *Ouverture*, the subsequent *Tanzschritte*, and the closing Gigue, the music is propelled by a nervous energy that stands in marked opposition to the sublime calm and serene elegance of "Apollonian" art. Furthermore, Schoenberg's Apollo speaks with a decidedly Viennese accent, calling up a delicate waltz midway through the *Ouverture*, suave passages in parallel thirds and sixths in *Tanzschritte*, and a set of variations on a folk-like theme in the third movement.



A painting by Schoenberg (date unknown)

In describing the Suite as a turn to Apollo, Schoenberg was perhaps suggesting that here, at last, the explosive outbursts of his "atonal" phase had been brought firmly under control. The black humor of Pierrot gives way to wry wit, for instance in Schoenberg's emphasis on the pitches of the row that correspond to the initials of his wife's name: G(ertrud) S(choenberg) yields G and E-flat, the German word for the latter pitch being "Es." (Bear in mind that the Suite was originally intended as a wedding present for his second wife.) Although contrapuntal techniques are prominently featured in the Suite, Schoenberg achieved a higher degree of textural clarity than ever before, even in the busy fugal passages of the finale. But surely the most obviously "Apollonian" quality of the Suite resides in Schoenberg's revival of the "classical" sonata forms, both in terms of the larger, four-movement layout and the structure of the individual movements, a process already well underway in the Wind Quintet composed a few years before, but now handled with heightened assurance. Schoenberg's use of forms with strong ties to the tradition of tonal harmony in a twelve-tone context has raised some still unanswered questions. Were these designs imposed from without, like prefabricated molds? Or were they a natural outgrowth of the musical material? To invoke one of Schoenberg's favorite buzzwords, they were above all an aid to "comprehensibility," a means of orienting the listener in a complex and unfamiliar harmonic terrain. Much like the texts in *Pierrot Lunaire*, the traditional forms in the Suite function as a counterforce to the radical flights of the harmonic language. And from this perspective, the turn to the "Apollonian side" in the Suite was not as drastic a shift in aesthetic outlook as Schoenberg would have us believe.

—John Daverio

Text and translation for *Pierrot Lunaire* begin on the next page.

PIERROT LUNAIRE

Teil I

1. Mondestrunken

Den Wein, den man mit Augen trinkt,
Gießt Nachts der Mond in Wogen nieder,
Und eine Springflut überschwemmt
Den stillen Horizont.

Gelüste schauerlich und süß,
Durchschwimmen ohne Zahl die Fluten!
Den Wein, den man mit Augen trinkt,
Gießt Nachts der Mond in Wogen nieder.

Der Dichter, den die Andacht treibt,
Berauscht sich an dem heilgen Tranke,
Gen Himmel wendet er verzückt
Das Haupt und taumelnd saugt und schlürft er
Den Wein, den man mit Augen trinkt.

2. Columbine

Des Mondlichts bleiche Blüten,
Die weißen Wunderrosen,
Blühn in den Julinächten—
O bräch ich eine nur!

Part I

1. Moondrunk

The wine that only eyes can drink
Pours nighttimes from the moon in waves
And its springtime tide floods over
The horizon's quiet bowl.

Aching lusts, shocking and sweet,
Float beyond measure in the gushing philter!
The wine that only eyes can drink,
Pours nighttimes from the moon in waves.

The poet, under pity's cover
Gets fuddled on the holy brew;
Toward Heaven, rapt, tilts back his head
And giddily reeling laps and swills

The wine that only eyes can drink.

2. Columbine

The moonlight's pallid blossoms,
The white and wondrous roses,
Bloom in midsummer midnights—
O! could I pluck but one!


Richard Easton in *Camelot*

Destination Imagination

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

Mein banges Leid zu lindern,
Such ich am dunklen Strome
Des Mondlichts bleiche Blüten,
Die weißen Wunderrosen.

Gestillt wär all mein Sehnen,
Dürft ich so märchenheimlich,
So selig leis—entblättern
Auf deine brauenen Haare
Des Mondlichts bleiche Blüten!

3. Der Dandy

Mit einem phantastischen Lichtstrahl
Erleuchtet der Mond die krystallnen Flacons
Auf dem schwarzen, hochheiligen Waschtisch
Des schweigenden Dandys von Bergamo.

In tönender, bronzener Schale
Lacht hell die Fontaine, metallischen Klangs.
Mit einem phantastischen Lichtstrahl
Erleuchtet der Mond die krystallnen Flacons.

Pierrot mit dem wächsernen Antlitz
Steht sinnend und denkt: wie er heute sich schminkt?
Fort schiebt er das Rot und das Orients Grün
Und bemalt sein Gesicht in erhabenem Stil
Mit einem phantastischen Mondstrahl.

4. Eine blasse Wäscherin

Eine blasse Wäscherin
Wäscht zur Nachtzeit bleiche Tücher;
Nackte, silberweiße Arme
Streckt sie nieder in die Flut.

Durch die Lichtung schleichen Winde,
Leis bewegen sie den Strom.
Eine blasse Wäscherin
Wäscht zur Nachtzeit bleiche Tücher.

Und die sanfte Magd des Himmels,
Von den Zweigen zart umschmeichelt,
Breitet auf die dunklen Wiesen
ihre lichtgewobnen Linnen—

Eine blasse Wäscherin.

To still my luckless grieving
I seek in Lethe's murky stream
The moonlight's pallid blossoms,
The white and wondrous roses.

All my yearning would be sated
Could I, in fairytale secret,
In gentle bliss…rip petal from petal
And scatter in your auburn hair
The moonlight's pallid blossoms.

3. The Dandy

With a fantastical ray of light
The moon strikes sparks from the crystal flacons
On that ebony high alter, the washstand
Of the laconic dandy from Bergamo.

In the resonant bronze basin
Water spurts noisily with metallic laughter.
With a fantastical ray of light
The moon strikes sparks from the crystal flacons.

He of the waxworks face, Pierrot,
Racks his brain and thinks: How shall I make me up today?
Vetoes rouge and Orient green
And paints his phizz in loftier style—
With a fantastical ray of light.

4. A Pale Washerwoman

A washerwoman pale as a sheet
Washes nights her bleachpale linen,
Dips naked arms white as silver
Glistening down into the stream.

Through the clearing sidle breezes
Gently ruffling up the river.
A washerwoman pale as a sheet
Washes nights her bleachpale linen.

Heaven's lovely livid scullion,
By the branches gently tickled,
Lays out upon the darkling meadows
Her bedlinen woven of threads of light—
A washerwoman pale as a sheet.

Please turn the page quietly.

5. Valse de Chopin

Wie ein blasser Tropfen Bluts

Färbt die Lippen einer Kranken,
Also ruht auf diesen Tönen
Ein vernichtungssüchtger Reiz.

Wilder Lust Accorde stören
Der Verzweiflung eisgen Traum—
Wie ein blasser Tropfen Bluts
Färbt die Lippen einer Kranken.

Heiß und jauchzend, süß und
schmachtend,
Melancholisch düstrer Walzer,
Kommst mir nimmer aus den Sinnen!
Haftest mir an den Gedanken,
Wie ein blasser Tropfen Bluts!

6. Madonna

Steig, o Mutter aller Schmerzen,
Auf den Altar meiner Verse!
Blut aus deinen magren Brüsten
Hat des Schwertes Wut vergossen.

Deine ewig frischen Wunden

Gleichen Augen, rot und offen.
Steig, o Mutter aller Schmerzen,
Auf den Altar meiner Verse!

In den abgezehrten Händen
Hältst du deines Sohnes Leiche.

Ihn zu zeigen aller Menschheit—
Doch der Blick der Menschen meidet
Dich, o Mutter aller Schmerzen!

7. Der kranke Mond

Du nächtig todeskranker Mond

Dort auf des Himmels schwarzem Pfühl,
Dein Blick, so fiebernd übergroß,
Bannt mich wie fremde Melodie.

An unstillbarem Liebesleid
Stirbst du, an Sehnsucht, tief erstickt,

Du nächtig todeskranker Mond

Dort auf des Himmels schwarzem Pfühl.

Den Liebsten, der im Sinnenrausch
Gedankenlos zur Liebsten schleicht,

5. Valse de Chopin

Like a spitwatered drop of blood
Rouging
the lips of the phthisic sick,
So upon these morbid tones
There lies a soul-destroying spell.

Crimson chords of fierce desire
Splatter despair's white-icy dream—
Like a spitwatered drop of blood
Rouging the lips of the phthisic sick.

Hot exultant, sweetly longing,

Melancholy nightwood waltz
Nagging sleepless at my brain,
Cleaving to my every thought,
Like a spitwatered drop of blood!

6. Madonna

Mount, Madonna of all sorrows,
Upon the altar of my verses!
Blood from out they milkless breasts
Spilled at the saber's angry slash.

Thy wounds, fresh always, weeping
blood,
Are sleepless eyes, red and staring.
Mount, Madonna of all sorrows,
Upon the altar of my verses!

In they fleshless wasted hands
Thou holdst the corpse that was
thy Son
As tidings to a careless world
But still they turn their eyes away
From thee, Madonna of all sorrows.

7. The Sick Moon

You darkgloomed lifesick deathbed
moon
Splayed white on night-sky's pillow,
Your huge and feverswollen face
Holds me fast, like alien tones.

From stanchless quenchless ache of love
You'll die or yearning, choked and
smothered,
You darkgloomed lifesick deathbed
moon
Splayed white on night-sky's pillow.

The lovedrunk lover on his way
Thoughtless to his lover's bed

Belustigt deiner Strahlen Spiel—
Dein bleiches, qualgebornes Blut,
Du nächtig todeskranker Mond.

Applauds as charming silver rays
The hueless pain-born blood you spill,
You darkgloomed lifesick deathbed
moon.

Teil II

8. Nacht (Passacaglia)

Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.
Ein geschlossnes Zauberbuch,
Ruht der Horizont—verschwiegen.

Aus dem Qualm verlorner Tiefen
Steigt ein Duft, Erinnrung mordend!
Finstre, schwarze Reisenfalter
Töteten der Sonne Glanz.

Und vom Himmel erdenwärts
Senken sich mit schweren Schwingen
Unsichtbar die Ungetüme
Auf die Menschenherzen nieder...
Finstre, schwarze Riesenfalter.

Part II

8. Night (Passacaglia)

Sinister giant black butterflies
Eclipse the blazing disk of sun.
Like a sealed-up book of wizard's spells
Sleeps the horizon—secret silent.

From dank forgotten depths of Lethe
A scent floats up, to murder memory.
Sinister giant black butterflies
Eclipse the blazing disc of sun.

And from heaven downward dropping
To the earth in leaden circles,
Invisible, the monstrous swarm
Descends upon the hearts of men,
Sinister giant black butterflies.

9. Gebet an Pierrot

Pierrot! Mein Lachen
Hab ich verlernt!
Das Bild des Glanzes
Zerfloß—Zerfloß!

Schwarz weht die Flagge
Mir nun vom Mast.
Pierrot! Mein Lachen
Hab ich verlernt!

O gieb mir wieder,
Roßarzt der Seele,
Schneemann der Lyrik,
Durchlaucht vom Monde,
Pierrot—mein Lachen!

9. Prayer to Pierrot

Pierrot! My laughter's
All forgot!
The radiant image
Dissolved—dissolved!

Black blows the flag
That flies at my mast.
Pierrot! My laughter's
All forgot!

O give me back—
Soul's Veterinarian,
Snowman of Verse,
Your Way-Up-Highness the Moon,
Pierrot—my laughter!

10. Raub

Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes,
Schlummern in den Totenschreinen,
Drunten in den Grabgewölben.

Nachts, mit seinen Zechkumpanen,
Steigt Pierrot hinab—zu rauben
Rote, fürstliche Rubine,
Blutge Tropfen alten Ruhmes.

Doch da—sträuben sich die Haare,
Bleiche Furcht bannt sie am Platze:
Durch die Finsternis—wie Augen!—
Stieren aus den Totenschreinen
Rote, fürstliche Rubine.

10. Theft

Red and princely rubies,
Bloody drops of fabled fame,
Slumber with dead men's bones
Beneath the vaults of sepulchers.

At night, with fellow tipplers,
Pierrot breaks in—to steal
Red and princely rubies,
Bloody drops of fabled fame.

But there!—their hair's on end—
Livid fear turns them to stone:
Through the dark like gleaming eyes
Goggle from the chests of bones
Red and princely rubies.

11. Rote Messe

Zu grausem Abendmahle,
Beim Blendeglanz des Goldes,
Beim Flackerschein der Kerzen,
Naht dem Altar—Pierrot!

Die Hand, die gottgeweihte,
Zerreißt die Priesterkleider
Zu grausem Abendmahle,
Beim Blendeglanz des Goldes.

Mit segnender Geberde
Zeigt er den bangen Seelen
Die triefend rote Hostie:
Sein Herz—in blutgen Fingern—

Zu grausem Abendmahle!

12. Galgenlied

Die dürre Dirne
Mit langem Halse
Wird seine letzte
Geliebte sein.

In seinem Hirne
Steckt wie ein Nagel
Die dürre Dirne
Mit langem Halse.

Schlank wie die Pinie,
Am Hals ein Zöpfchen—
Wollüstig wird sie
Den Schelm umhalsen,
Die dürre Dirne!

13. Enthauptung

Der Mond, ein blankes Türkenschwert
Auf einem schwarzen Seidenkissen,
Gespenstisch groß—dräut er hinab
Durch schmerzendunkle Nacht.

Pierrot irrt ohne Rast umher
Und starrt empor in Todesängsten
Zum Mond, dem blanken Türkenschwert
Auf einem schwarzen Seidenkissen.

Es schlottern unter ihm die Knie,
Ohnmächtig bricht er jäh zusammen.
Er wähnt: es sause strafend schon
Auf seinen Sünderhals hernieder
Der Mond, das blanke Türkenschwert.

14. Die Kreuze

Heilge Kreuze sind die Verse,
Dran die Dichter stumm verbluten,
Blindgeschlagen von der Geier
Flatterndem Gespensterschwarme!

11. Red Mass

At the gruesome Eucharist,
In the trumpery golden glare,
In the shuddering candlelight,
To the altar comes—Pierrot!

His hand, by Grace anointed,
Rips open his priestly vestment
At the gruesome Eucharist,
In the trumpery golden glare.

With hand upraised in blessing
He holds aloft to trembling souls
The holy crimson-oozing Host:
His ripped-out heart—in bloody fingers—
At the gruesome Eucharist.

12. Gallows ditty

The wood-dry whore
With rope-long neck
Will be the last lover
To hold him tight.

She sticks in his brain
Like a hammered-in nail,
The wood-dry whore
With rope-long neck.

Pinetree-scrawny
With hank of hair,
The lecher, she'll grab
The wretch's neck,
The wood-dry whore!

13. Beheading

The moon, a naked scimitar
Upon a black silk cushion,
Ghostly huge hands threatening down
Through night as dark as woe.

Pierrot, who paces about in panic,
Stares up and feels the clutch of death
At sight of moon, a naked scimitar
Upon a black silk cushion.

Knees atremble, quaking, shaking,
He falls into a faint of fright,
Convinced it's slashing down already
On his guilty sinful neck,
The moon, the naked scimitar.

14. The Crosses

Poems are the poet's holy crosses
Where they, silent, bleed to death,
Eyes struck blind by beating wings
Of a spectral vulture swarm.

In den Leibern schwelgten Schwerter,
Prunkend in des Blutes Scharlach!
Heilge Kreuze sind die Verse,
Dran die Dichter stumm verbluten.

Tot das Haupt—erstarrt die Locken—
Fern, verweht der Lärm des Pöbels.
Langsam sinkt die Sonne nieder,
Eine rote Königskrone.—
Heilge Kreuze sind die Verse!

Their ragged flesh the prey of daggers
Reveling in their scarlet blood!
Poems are poets' holy crosses
Where they, silent, bleed to death.

Bowed and wounded sinks the head,
Afar the silly mob still prattles.
Slowly solemn sinks the sun,
Gold and red of royal crown.
Poems are poets' holy crosses.

Teil III

15. Heimweh

Lieblich klagend—ein krystallnes
Seufzen
Aus Italiens alter Pantomime,
Klingts herüber: wie Pierrot so hölzern,

So modern sentimental geworden.

Und es tönt durch seines Herzens
Wüste,
Tönt gedämpft durch alle Sinne
wieder,
Lieblich klagend—ein krystallnes
Seufzen
Aus Italiens alter Pantomime.

Da vergißt Pierrot die Trauermienen!
Durch den bleichen Feuerschein des
Mondes,
Durch des Lichtmeers Fluten—
schweift die Sehnsucht
Kühn hinauf, empor zum Heimathimmel,
Lieblich klagend—ein krystallnes
Seufzen!

Part III

15. Homesickness

Gently keening, a crystalline sighing,

Voice out of Italy's old pantomime
Complains how Pierrot's grown so
wooden,
So trite and mawkish, inanely à la mode.

When its voice is heard in the
wilderness
Of his heart and all his senses,

Gently keening, a crystalline sighing

Voice out of Italy's old pantomime.

Pierrot drops his churlish sulking,
And through wan flame of moonlight,

Through tides of light, his homesick
yearning
Soars abroad to happier skies,
Gently keening, a crystalline sighing.

16. Gemeinheit!

In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzetert,

Bohrt Pierrot mit Heuchlermienen,
Zärtlich—einen Schädelbohrer!

Darauf stopft er mit dem Daumen
Seinen echten türkischen Taback
In den blanken Kopf Cassanders,
Dessen Schrein die Luft durchzetert!

16. Vulgar Horseplay!

Into Pantaloon's bonebald head—
Who screams and shrieks and rends
the air—
Pierrot, that ace of hypocrites,
Drills—tenderly!—with a surgeon's
borer.

Then uses his thumb to pack and tamp
His choicest blend of Turkish tobacco
Into Pantaloon's bonebald head—
Who screams and shrieks and rends
the air.

Please turn the page quietly.

Dann dreht er ein Rohr von Weichsel
Hinten in die glatte Glatze
Und behäbig schmaucht und pafft er
Seinen echten türkischen Taback
Aus dem blanken Kopf Cassanders!

17. Parodie

Stricknadeln, blank und blinkend,
In ihrem grauen Haar,
Sitzt die Duenna murmelnd,
Im roten Röckchen da.

Sie wartet in der Laube,
Sie liebt Pierrot mit Schmerzen,
Stricknadeln, blank und blinkend,
In ihrem grauen Haar.

Da plötzlich—horch!—ein Wispern!
Ein Windhauch kichert leise:
Der Mond, der böse Spötter,
Äfft nach mit seinen Strahlen—
Stricknadeln, blink und blank.

18. Der Mondfleck

Einen weißen Fleck des hellen
Mondes
Auf dem Rücken seines schwarzen
Rockes,
So spaziert Pierrot im lauen Abend,

Aufzusuchen Glück und Abenteuer.

Plötzlich stört ihn was an seinem
Anzug,
Er beschaut sich rings und findet
richtig—
Einen weißen Fleck des hellen Mondes

Auf dem Rücken seines schwarzen Rockes.

Warte! denkt er: das ist so ein Gipsfleck!

Wischt und wischt, doch—bringt ihn
nicht herunter!
Und so geht er, giftgeschwollen, weiter,

Reibt und reibt bis an den frühen
Morgen—
Einen weißen Fleck des hellen
Mondes.

Then screws a stem of cherrywood
Into the back of the polished pate,
Lights up and nonchalantly puffs away
At his choicest blend of Turkish tobacco
Through Pantaloon's bonebald head!

17. Parody

With knitting needles steely bright
Stuck in her mousegray hair,
The duenna sits there all atwitter
In her best red party frock.

She's waiting 'neath the bower,
Ablaze for Pierrot with passion,
With knitting needles steely bright
Stuck in her mousegray hair.

Suddenly—hark!—a whisper,
The titter of a puff of wind:
The moon, coldhearted cynic,
Is aping with quicksilver beams
Those knitting needles steely bright.

18. The Moonfleck

With a fleck of white—bright patch
of moonlight—
On the back of his black jacket,

Pierrot strolls about in the mild evening
air
On his night-time hunt for fun and
good pickings.

Suddenly something strikes him as
wrong,
He checks his clothes over and sure
enough finds
A fleck of white—bright patch of
moonlight—
On the back of his black jacket.

Damn! he thinks, There's a spot of
white plaster!

Rubs and rubs, but can't get rid of it,

So goes on his way, his pleasure
poisoned,
Rubbing and rubbing till dawn comes
up—
At the fleck of white, a bright patch
of moonlight!

19. Serenade

Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche,
Wie der Storch auf einem Beine,
Knipst er trüb ein Pizzicato.

Plötzlich naht Cassander—wütend
Ob des nächtgen Virtuosen—
Mit groteskem Riesenbogen
Kratzt Pierrot auf seiner Bratsche.

Von sich wirft er jetzt die Bratsche:
Mit der delikaten Linken
Faßt den Kahlkopf er am Kragen—
Träumend spielt er auf der Glatze
Mit groteskem Riesenbogen.

20. Heimfahrt (Barcarole)

Der Mondstrahl ist das Ruder,
Seerose dient als Boot;
Drauf fährt Pierrot gen Süden
Mit gutem Reisewind.

Der Strom summt tiefe Skalen
Und wiegt den leichten Kahn.
Der Mondstrahl ist das Ruder,
Seerose dient als Boot.

Nach Bergamo, zur Heimat,
Kehrt nun Pierrot zurück;
Schwach dämmert schon im Osten
Der grüne Horizont.
—Der Mondstrahl ist das Ruder.

21. O alter Duft

O alter Duft aus Märchenzeit,
Berauschest wieder meine Sinne!
Ein närrisch Heer von Schelmerein
Durchschwirrt die leichte Luft.

Ein glückhaft Wünschen macht mich froh
Nach Freuden, die ich lang verachtet:
O alter Duft aus Märchenzeit,
Berauschest wieder mich!

All meinen Unmut gab ich preis;
Aus meinem sonnumrahmten Fenster
Beschau ich frei die liebe Welt
Und träum hinaus in selge Weiten…
O alter Duft—aus Märchenzeit!

—Albert Giraud;
German translation by O.E. Hartleben

19. Serenade

With grotesquely giant-sized bow
Pierrot draws cat-squeals from his viola.
Like a stork, on one leg balanced,
He plucks a doleful pizzicato.

Out pops furious Pantaloon
Raging at the night-time virtuoso—
With grotesquely giant-sized bow
Pierrot draws cat-squeals from his viola.

So the player drops his fiddle;
Delicately, with his skilled left hand,
Grabs old baldy by the collar—
And dreamily plays upon his pate
With grotesquely giant-sized bow.

20. Homeward Journey (Barcarole)

With moonbeam as his rudder,
His boat a water lily,
Pierrot wails softly southward
Driven onward by the wind.

The river hums its watery scales
And gently rocks his skiff,
With moonbeam as his rudder,
His boat a water lily.

To Bergamo, his native land,
Pierrot is homeward bound.
Pale dawns already in the east
The green of the morning's rim
—With moonbeam as his Rudder.

21. O Scent of Fabled Yesteryear

O Scent of fable yesteryear,
Befuddling my senses with bygone joys!
A silly swarm of idle fancies
Murmurs through the gentle air.

A happy ending so long yearned for

Recalls old pleasures long disdained:
O scent of fabled yesteryear,
Befuddling me again!

My bitter mood has turned to peace;
My sundrenched window opens wide
On daytime thoughts of world I love,
To daydreams of a world beyond…
O scent of fabled yesteryear!

—translation by Robert Erich Wolf,
used by permission of Nonesuch Records

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Sunday, July 8, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

PETER SERKIN, piano

Marking the 50th Anniversary of Arnold Schoenberg's Death

SCHOENBERG — Three Piano Pieces, Opus 11
- Mäßige
- Mäßige
- Bewegte

Six Little Piano Pieces, Opus 19
- Leicht, zart
- Langsam
- Sehr langsame
- Rasch, aber leicht
- Etwas rasch
- Sehr langsam

Five Piano Pieces, Opus 23
- Sehr Langsam
- Sehr rasch
- Langsam
- Schwungvoll. Mäßige
- Walzer

INTERMISSION

SCHOENBERG — Piano Pieces, Opus 33a and b
- Mäßige ♩ = 120
- Mäßige ♩ = 64

Baldwin piano

Peter Serkin plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

HAYDN — Andante with Variations in F minor, Hob. XVII:6

SCHOENBERG — Suite, Opus 25

Präludium: Rasch
Gavotte: Etwas langsam, nicht hastig—
Musette: Rascher—Gavotte da capo
Intermezzo
Menuett: Moderato—Trio—Moderato
Gigue: Rasch

Notes

"Style and Idea in Schoenberg's Piano Music"

Although Arnold Schoenberg's name was inextricably linked with the battle cries for and against the New Music, he never accepted the narrow application of that slogan to a phase in the history of art that began in the early twentieth century. For Schoenberg, New Music was first and foremost an aesthetic category. Music was "new" so long as it was destined to endure, thereby transcending the time in which it happened to have been conceived. In a similar spirit, he ascribed less value to the surface features of a musical composition, its outward style, than to its projection of an inner idea. Like a modern-day Moses, Schoenberg struggled throughout his life to articulate what he meant by a musical "idea." In the unfinished treatise that was planned as the final word on the topic, he equated the musical idea with unrest and the realization of that idea with the attainment of a state of equilibrium. Time and again he called attention to the progression from restlessness to repose in the works of Bach, Haydn, Beethoven, and Brahms.



Schoenberg, his second wife Gertrud, and their dog Witz, c.1928

In his analyses of the classics, Schoenberg was obviously reinterpreting the past in the light of his own predilection for the musical representation of states of maximum instability. In this way, he was able to maintain that the "ideas" underlying his compositions were not so very different from those in the works of his great predecessors. Responding to critics who heard only anarchy and mayhem in his **Three Piano Pieces, Opus 11** (1909), Schoenberg countered that this music "was distinctly a product of evolution and no more revolutionary than any other development in the history of music." Furthermore, while he may have "emancipated" dissonances from the obligation to resolve in traditional ways, Schoenberg hardly saw himself as a nihilist intent on demolishing the musical order. Listening to the Three Pieces nearly a century after they were composed, we are in a position to appreciate Schoenberg's point. The languid sighs of the first piece are a direct import from Wagner's *Tristan and Isolde*. Though Schoenberg begins and ends the second piece with the most

tenuous of melodic threads, he weaves a lush Brahmsian tapestry in its central section. The erratic shifts of mood in the third piece recall similar jolts in Schumann's keyboard music.

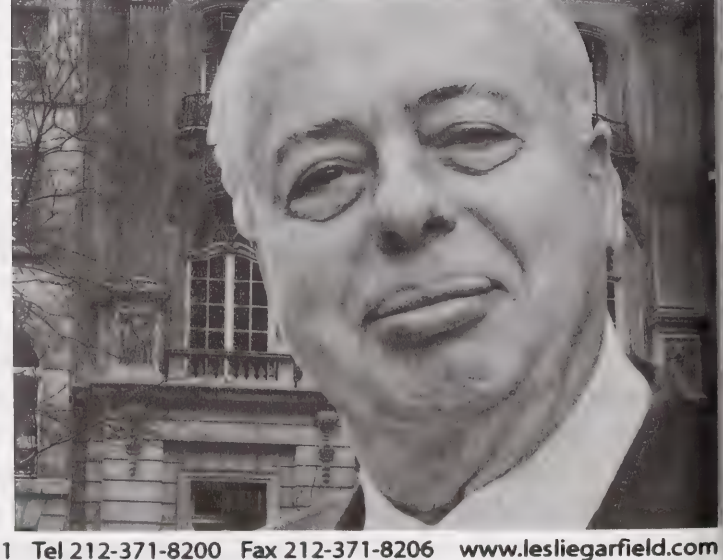
Early audiences were not only baffled by the unusual harmonic vocabulary of Schoenberg's next collection of keyboard works, the **Six Little Pieces, Opus 19** (1911), but also by their extreme brevity. Three of these musical haikus (Nos. 2, 3, and 6) are a mere nine bars in length; the longest (No. 1) lasts no more than seventeen bars. Each one is a miniature study in contrasts: haste vs. hesitation (No. 1), staccato vs. legato articulations (No. 2), *forte* in the right hand vs. *pianissimo* in the left (No. 3), whimsy vs. violence (Nos. 4 and 5), chordal vs. melodic textures (No. 6). While the tendency toward the aphoristic has precedents in Schumann, Schoenberg's distillation of his musical language down to its bare essentials finds a parallel in the late piano pieces of Brahms.

With his **Five Piano Pieces, Opus 23** (1920-23), Schoenberg effected the transition from free "atonality" (a term he despised, though it has stuck) to twelve-tone composition. The final movement of the collection, a waltz, is generally regarded as his first strictly dodecaphonic piece, though portions of the Serenade for seven instruments and voice, Opus 24, are possible candidates for the same honor. According to Schoenberg, the method of composing with twelve tones "grew out of a necessity." Above all, the twelve-tone method allowed him to address a pressing question: how was it possible to maintain a logical train of thought in a context where the traditional means of achieving comprehensibility in music—motivic repetition, cadential formulas, and the like—were to be studiously avoided? True to form, Schoenberg sought an answer in the Viennese classics, whose works were governed by what he called the principle of "developing variation," the technique whereby a fundamental motivic cell generates a wide array of related configurations. An excellent example of this principle can be found in the final

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)



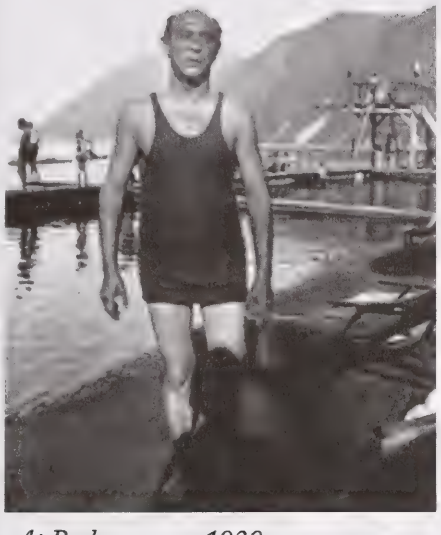
Leslie J. Garfield & Co., Inc.

Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

variation of Haydn's Andante and Variations in F minor (Hob. XVII: 6), where the opening theme serves as the point of departure for a bold excursion into new melodic and harmonic territory.

The same process is at work in Schoenberg's Five Piano Pieces, Op. 23. In the non-serial pieces (Nos. 1-4), Schoenberg employs the techniques of developing variation—extension, diminution, augmentation, inversion, retrograde—to draw unexpected consequences from tiny motives, some of them, as in the first piece, comprised of no more than three pitches. The dodecaphonic method employed in the concluding waltz takes the principle of developing variation to its outer limits, creating a network of relations in which every melodic and harmonic detail is strictly derived from a series of twelve pitches no two of which are the same.



At Badeanzug, c.1930

The first of Schoenberg's large-scale, multi-movement works to be written entirely in accordance with the principles of twelve-tone composition was the **Suite for piano, Opus 25** (1923). Based on a single twelve-tone series, this work includes a telling gesture of homage to J.S. Bach, the figure from the pantheon of great composers from whom Schoenberg claimed to have learned "the art of relating musical motives by transformation." The last four notes of Schoenberg's series, when played backwards, yield the musical equivalent of the name "BACH": B-flat, A, C, B. (Schoenberg drives home the point near the beginning of the opening movement, by dramatically emphasizing the first and last pitches of the cell.) References to the Baroque dance suite in general, and to Bach in particular, occur in the two- and three-part contrapuntal textures of the Präludium, the graceful rhythmic patterns of the Gavotte, the subtle evocation of a droning bagpipe in the Musette, and the angular canon by inversion in the Trio of the Menuett. Apart from obvious differences in harmonic vocabulary, the domain in which Schoenberg departs most significantly from his models is rhythm. Intentionally negating the neatly grouped pulses of the Baroque dance, Schoenberg casts his Gigue as a virtuosic *moto perpetuo* shot through with cross-accents that all but obliterate a sense of regular meter. But even here, he did not completely sever his ties with tradition, observing on one occasion that it was Bach who taught him to "disregard the strong beats of the measure." While Bach and Schoenberg may have been light years apart in style, their music thus shared a common fund of ideas.

From this perspective, Paul Hindemith made a tactical error in attempting to ascribe a D tonality to the opening passage of the first of Schoenberg's **Two Piano Pieces, Opus 33** (1928-31). The magnetic forces of tonality have little if any bearing on either the style of this music (remarkably impressionistic for the mature Schoenberg) or its underlying "idea" (the resolution of the conflict between two types of chordal textures—dreamy and impetuous—by way of reflective lyricism). Schoenberg would have been the last to deny the grounding of his musical language in tradition. In his view, however, what truly counted was the degree to which older practices provided the impetus for fresh creativity. As Schoenberg eloquently put it in an essay written in 1931, "if I saw something I did not leave it at that; I acquired it in order to possess it; I worked on it and extended it, and it led me to something new."

—John Daverio

You won't believe what you can do here.

berkshire**growth**.com

Jobs. Information. Connections.

2001 Tanglewood

SEIJI OZAWA HALL

Monday, July 2, at 8:30
Thursday, July 5, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

Please note that flutist Tara Helen O'Connor's biography was inadvertantly omitted from tonight's program book.

Tara Helen O'Connor



Flutist Tara Helen O'Connor is known for her artistic depth, brilliant technique, and colorful tone in music of every era, as well as for her performances of a large repertoire of new works. In March 2001 she was awarded an Avery Fisher Career Grant, which has only been given to a small number of wind soloists in its twenty-five-year history. Ms. O'Connor is a founding member of the 1995 Naumburg Award-winning New Millennium Ensemble and is also the flute soloist of the world-renowned Bach Aria Group, following in the footsteps of Samuel Baron and Julius Baker. She was the first wind player to be chosen to participate in the Chamber Music Society of Lincoln Center's "Chamber Music Society Two" program for emerging artists. She performs regularly with the Chamber Music Society of Lincoln Center, Orpheus, Barge Music, Santa Fe Chamber Music Festival, Chamber Music Northwest, and Music from Angel Fire. She has collaborated with the Orion, Borromeo, and St. Lawrence string quartets. In the summer of 1999 she made her concerto debut at the Mostly Mozart Festival. Ms. O'Connor has recorded for Arcadia, CRI, Koch International, and Bridge Records. She received a doctorate from SUNY Stony Brook and is professor of flute at the Purchase College Conservatory of Music.



ARTISTS

Jennifer Frautschi



The recipient of a 1999 Avery Fisher Career Grant, violinist Jennifer Frautschi made her debut with the Los Angeles Philharmonic at age sixteen. She has performed with orchestras, at festivals, and in recital throughout the United States. Her appearances include Lincoln Center's Mostly Mozart Festival, Ravinia Festival's "Rising Star" series, the Phillips Collection and the Kennedy Center in Washington, D.C., the Dame Myra Hess Series in Chicago, and the Gardner Museum in Boston. Recently she has been a frequent performer on WQXR New York's "On-Air," which features live performances and discussions about music. Last summer she performed at the opening of the Mostly Mozart Festival in New York City, the Caramoor Festival, and the Spoleto festivals in Italy and South Carolina. Ms. Frautschi's 2000-2001 season included performances with the National, Indianapolis, Pasadena, Madison, Delaware, and Lancaster symphony orchestras. She recently released a CD of music by Stravinsky and Ravel on the Artek label to rave reviews; this summer she will record a second disc for Artek, to include works of Bartók, Ysaÿe, Davidovsky, and Kreisler. An avid chamber musician, Ms. Frautschi has performed at the Caramoor, Santa Fe, La Jolla Summerfest, St. Barth's, and Bridgehampton fes-





THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

"MUSIC IS WELL SAID TO BE THE SPEECH OF ANGELS"

- Thomas Carlyle

When words fail, music is used to communicate understanding, joy, support, reflections and love. Music is part of life at The Alzheimer Center at Quabbin Valley Healthcare.

To learn why a member of The Governor's Advisory Council on Alzheimer's has called The Alzheimer Center at Quabbin Valley Healthcare "inspirational" and given ". . . accolades to the Center", please call Abby Willard, Program Director, at 978-249-3717.

The Alzheimer Center at Quabbin Valley Healthcare

where memories are shared and dignity is cherished

821 Daniel Shays Highway • Athol, MA 01331 • 978-249-3717

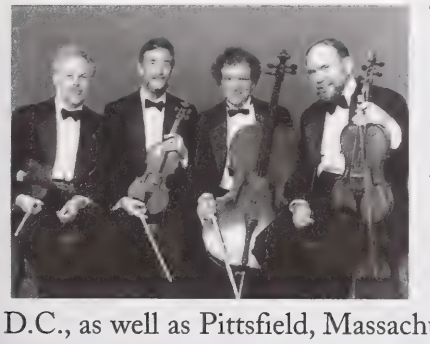
Conveniently located off of Route 2 within the rolling hills of the Northern Quabbin Valley.

tivals. Her tours of Switzerland and Belgium have included live recital broadcasts for Radio Suisse-Romande and performances at the Monnaie in Brussels and with the Royal Philharmonic Orchestra of Flanders. She has also appeared at the San Miguel de Allende Music Festival in Mexico and with the Filarmónica de la Ciudad de México. Ms. Frautschi has won first prizes at many important competitions, including the Washington International, Irving International, Juilliard, and GM/Seventeen Magazine competitions, and was named a 1990 Presidential Scholar for the Arts. Born in California, Jennifer Frautschi studied with Robert Lipsett at the Colburn School for the Performing Arts in Los Angeles and at USC School of Music. Now living in New York City, she attended Harvard, the New England Conservatory, and the Juilliard School, where she studied with Robert Mann. Ms. Frautschi plays a 1722 Stradivarius, "ex Cadiz."

Marianne Gythfeldt

A native of Norway, clarinetist Marianne Gythfeldt has distinguished herself in chamber music, orchestral, and contemporary music performance. She is an original member of the Naumburg award-winning New Millennium Ensemble and was recently named principal clarinet of the Columbia Sinfonietta. Ms. Gythfeldt also collaborates with a number of New York-area ensembles, including Speculum Musicae, the Riverside Sym-phony, and Ensemble Sospeso. Highlights of her 2000-2001 season have included a performance with the Chamber Music Society of Lincoln Center on the "Great Day in New York" series, as well as a tour of Japan with the Orpheus Chamber Orchestra and Branford Marsalis. Recognized as an accomplished interpreter of the contemporary repertoire, she has premiered several works written for her and is often invited to perform as soloist on such special occasions as Carnegie Hall's "Celebration with Elliott Carter." As a recipient of a 1998 Beebe grant for European study, she participated in the doctoral program at IRCAM in Paris, where she researched computer music for the clarinet. Ms. Gythfeldt has attended summer festivals including Banff, June in Buffalo, the Prague Spring Festival, and Tanglewood. She has recorded for the CBS Masterworks, Koch, CRI, and Bridge labels. Her mentors are Stanley Hasty and Charles Neidich, with whom she worked while attending the Eastman School and SUNY Stony Brook. She lives in Sunnyside, New York, with her husband and daughter and teaches clarinet and chamber music at William Paterson University in New Jersey.

Juilliard String Quartet



The Juilliard Quartet has been renowned internationally for more than fifty years for its performances of works as diverse as the string quartets of Beethoven, Bartók, and Elliott Carter. The group presents concerts in both large metropolitan areas and smaller towns throughout the United States. Their 2000-01 season has featured performances in Detroit, Baltimore, Louisville, Boston, Buffalo, Cleveland, St. Louis, Honolulu, Harrisburg, Philadelphia, San Francisco, Chicago, Pittsburgh, and Washington, D.C., as well as Pittsfield, Massachusetts; Crawfordsville, Indiana; Woodstock and East Islip, New York; Pasadena and Saratoga, California; Stillwater, Minnesota, and Wooster, Ohio, as well as two tours of Europe. Their 1999-2000 season was highlighted by a series of concerts with Maurizio Pollini under the auspices of Carnegie Hall, and performances throughout North America and Europe. The Juilliard String Quartet commands a repertoire of some 500 works, ranging from Bach, Haydn, and Mozart to works by nineteenth- and twentieth-century masters. The Juilliard was the first ensemble to play all six Bartók quartets in the United States (at Tanglewood), and it was through its performances that the quartets of Schoenberg were rescued from obscurity. The ensemble has been a particularly ardent champion of twentieth-century American chamber music, and has premiered more than sixty works of American composers, including some of this country's finest jazz musicians. For more than three

decades, the Juilliard Quartet has been quartet-in-residence at the Library of Congress. As quartet-in-residence at New York's Juilliard School, the ensemble has a great influence on aspiring string musicians from all over the world; it has played an important role in the formation of many new string ensembles, including the Alexander, American, Concord, Emerson, LaSalle, New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, and Colorado string quartets. The Juilliard String Quartet records exclusively for Sony Classical and has been associated with that label (formerly CBS) since 1949. With more than 100 releases, the ensemble is one of the most recorded string quartets of our time. The quartet's first recording with violinist Ronald Copes, featuring two Mendelssohn quartets, received high accolades. The Juilliard's recordings on Sony of the Beethoven, Schoenberg, Debussy, and Ravel quartets all received Grammy awards. The German Record Critics honored the Juilliard for Lifetime Achievement in the recording industry, and the National Academy of Recording Arts and Sciences inducted the Juilliard into their Hall of Fame for its recordings of the Bartók quartets. The Juilliard's recording of quartets by Debussy, Ravel, and Dutilleux was selected by the London *Times* as one of the hundred best CDs ever recorded. In 1996, *Musical America* named the ensemble "Musicians of the Year," making it the only chamber ensemble ever to grace the cover of the Musical America International Directory of the Performing Arts. In 2001, the Juilliard Quartet was inducted into the American Classical Music Hall of Fame in Cincinnati.

All four members of the Juilliard String Quartet are American-born and -trained. First violinist **Joel Smirnoff** is a native of New York City. He attended the University of Chicago and the Juilliard School and was for six years a violinist with the Boston Symphony Orchestra before joining the Juilliard Quartet as its second violin in 1986. He became first violin in 1997 after the retirement of Robert Mann. Mr. Smirnoff has participated in the world premieres of many contemporary works, some of which were composed for him. Before joining



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

the Juilliard Quartet as second violin in 1997, **Ronald Copes** was a member of the Dunsmuir Piano Quartet and of the Los Angeles Piano Quartet. For twenty years he was Professor of Violin at the University of California at Santa Barbara. He studied at the Oberlin Conservatory with David Cerone and at the University of Michigan with Paul Makanowitsky. During the summer he is on the artist faculty of the Kneisel Hall Chamber Music Festival. Mr. Copes was born in Arkansas. He is a regular performer at the Marlboro, Bermuda, Cheltenham, Colorado, and Olympic music festivals, and appears in solo recitals across the United States and Europe. New York City native **Samuel Rhodes** joined the ensemble in 1969. He studied composition with Roger Sessions and Earl Kim at Princeton. Solo appearances have included recitals at the Library of Congress, at Weill Recital Hall, and with orchestras and chamber groups in the United States and abroad. Also a frequent participant at the Marlboro Festival, he has given world premiere performances of works for unaccompanied viola by Milton Babbitt and Arthur Weisberg. Cellist **Joel Krosnick**, a Connecticut native, is active as both performer and educator. His principal teachers were William D'Amato, Luigi Silva, Jens Nygaard, and Claus Adam, whom he succeeded in the Juilliard Quartet in 1974. A frequent recitalist and soloist with orchestra, Mr. Krosnick he performs throughout the United States and Europe. He has been heard at Carnegie Hall's Weill Recital Hall, the Juilliard Theater, the Library of Congress, Merkin Hall, and Symphony Space, and appears regularly with pianist Gilbert Kalish at Columbia University's Miller Theater. He has made solo recordings for Orion, Nonesuch, and New World.

Ida Kavafian



Ida Kavafian's vast repertoire and versatility as both violinist and violist have garnered international acclaim. She performs in recital and chamber settings throughout North America, Europe, and the Far East and has appeared as soloist with major orchestras of New York, Boston, Pittsburgh, Detroit, Saint Louis, Montreal, Minnesota, Hong Kong, Buenos Aires, London, and Tokyo. Her commitment to contemporary music has led to world premieres by such composers as Toru Takemitsu, Chick Corea, and Wynton Marsalis, with whom she has toured and recorded. Since co-founding the ensemble TASHI twenty-five years ago, she has appeared as chamber musician at festivals including Santa Fe, Tanglewood, Ravinia, Mostly Mozart, Spoleto, and Spoleto USA. Ms. Kavafian has toured and recorded with the Guarneri String Quartet and the Chamber Music Society of Lincoln Center, of which she is an Artist Member. She recently co-founded a piano quartet, Opus One, with pianist Anne-Marie McDermott, violist Steven Tenenbom, and cellist Peter Wiley. She continues to perform regularly with her sister Ani, with whom she has appeared in duo-recital, with orchestra, and on NBC's *Today Show* and CBS's *Sunday Morning*; together they have recorded for Nonesuch. Ida Kavafian was the violinist of the Beaux Arts Trio for six years. Among their many recordings is Beethoven's Triple Concerto with Kurt Masur and the Leipzig Gewandhaus Orchestra on Philips. During her tenure the Beaux Arts Trio received a 1998 Grammy nomination and was named "Ensemble of the Year" by *Musical America* in 1997. Ms. Kavafian has been artistic director of the Music from Angel Fire festival for fifteen years; she founded Bravo! Colorado and guided it as its music director for ten years. She is on the faculties of the Hartt School of Music, Mannes College of Music, and the Curtis Institute, and serves on several boards, including Chamber Music America. Born in Istanbul, Turkey, of Armenian descent, Ida Kavafian and her family settled in Detroit when she was three. She began studying with Ara Zerounian at six, continued with Mischa Mischakoff, and earned her master's degree from Juilliard, where she worked with Oscar Shumsky. She made her New York debut with Peter Serkin at the 92nd Street Y as a winner of the Young Concert Artists International Auditions and received an Avery Fisher Career Grant in 1988. She plays a 1751 J.B. Guadagnini violin and a viola made in 1987 by Peter and Wendela Moes. Ida Kavafian and her husband, Steven Tenenbom, live in Connecticut, where they raise Hungarian Vizslas.

Michael Lowenstern

Bass clarinetist Michael Lowenstern has performed to critical and popular acclaim throughout the Americas and Europe. He has toured, recorded, and performed with a wide range of ensembles including the Klezmatics, the Steve Reich Ensemble, the Orpheus Chamber Orchestra, the Chamber Music Society of Lincoln Center, and the Bang on a Can All Stars. He joined the New Jersey Symphony in September 2000. He is also active as a composer, writing music for concerts, recordings, dance, film, CD-ROM, and his own performing ensembles. He is currently working as head composer for Grey Advertising's e-marketing division, writing internet "e-jingles" for such clients as Oracle, Warner Brothers, Chase Manhattan Bank, and British Airways. Lowenstern is actively involved with new technology in sound and music and has recorded over thirty CDs, including two solo recordings: *Spasm* on New World Records (1996) and *1985* on Capstone (2000). In 1985 Mr. Lowenstern received a Fulbright grant for study in Amsterdam. In 1991 he was the top prizewinner at the International Gaudeamus Competition in Rotterdam. He was featured in the twentieth-anniversary issue of *Keyboard* magazine. Besides performing his own pieces, he has contributed significantly to the solo repertoire of the bass clarinet by commissioning more than twenty American composers to write for the instrument. Mr. Lowenstern studied at the Eastman School of Music, the Sweelinck Conservatory in Amsterdam, and SUNY Stony Brook, studying clarinet and bass clarinet with Charles Neidich, Harry Sparnaay, Richard McDowell, and John Bruce Yeh and composition with Daniel Weymouth. He is on the faculty of the Juilliard School and lives in Brooklyn with his wife and daughter.

Mary Nessinger



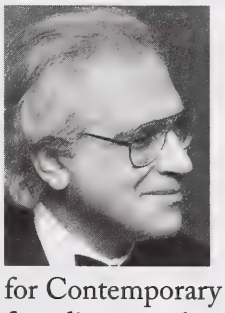
Mezzo-soprano Mary Nessinger has been heard in concert and recital throughout the United States and the United Kingdom, receiving critical acclaim for her performances of some of the twentieth century's most dynamic works. Chamber music is her favorite medium, although she is equally at home on the concert and opera stages. Ms. Nessinger has sung in many of this country's most prestigious venues, including Carnegie Hall, Avery Fisher, Alice Tully, and Merkin Concert halls, at the Metropolitan Museum of Art in New York, the Freer Gallery in Washington, D.C., and at Jordan Hall and the Gardner Museum in Boston. In the U.K. she has sung at the Wigmore Hall, Queen's Hall in Edinburgh, and Glasgow Royal Concert Hall. Besides performing standard repertoire, she is a champion of new music, performing works by such composers as John Harbison, Lee Hyla, George Crumb, Haflidi Hallgrimmson, Michael Ruszczynski, Simon Bainbridge, and Ezra Sims. Ms. Nessinger studied at the Eastman School with Seth McCoy and Jan DeGaetani, and in New York with Chloe Owen. She has appeared with the Baltimore, Grand Rapids, Jacksonville, and London symphonies, the St. Paul Chamber Orchestra, Boston Modern Orchestra Project, Chamber Music Society of Lincoln Center, the New Millennium Ensemble, and Sequitur, among many other ensembles, and has participated in festivals including the Santa Fe, Chamber Music Northwest, Marlboro, Aspen, Ravinia, Skaneateles, Leicester, Portland Chamber Music, and New England Bach festivals. She can be heard on the Deutsche Grammophon, CRI, New World, and Koch labels and recently recorded George Rochberg's monodrama *Phaedre* with the Boston Modern Orchestra Project for release on Naxos.

Peter Serkin



With a repertoire spanning four centuries, Peter Serkin's recital appearances, chamber music collaborations, recordings, and performances with orchestra have won worldwide acclaim. Mr. Serkin's grandfather was the violinist-composer Adolf Busch, his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959 he made his debut at the Marlboro Music Festival, followed by his New York debut, conducted by Alexander Schneider. He was then engaged for concerto performances with Eugene Ormandy and George Szell, since which time he has appeared with the world's major symphony orchestras. In chamber music he has performed with Alexander Schneider, Pablo Casals, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarneri String Quartet, the Orion String Quartet, and TASHI, of which he was a founding member. He has been honored as the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Last summer Peter Serkin performed Peter Lieberson's *Red Garuda* at Tanglewood and appeared at Ravinia, Mostly Mozart, the Mann Center, and the Lincoln Center Festival. Highlights of his 2000-01 season have included appearances with the Los Angeles Philharmonic, Boston Symphony, Chicago Symphony, Seattle Symphony, and the Gewandhaus Orchestra of Leipzig, recitals with violinist Pamela Frank, solo recitals, performances with the Orion String Quartet, a nine-city European tour with the Minnesota Orchestra, and a tour of Japan. Mr. Serkin has performed many important world premieres. The late Toru Takemitsu wrote seven works for him, including three works with orchestra, a solo piano piece, and several chamber works. He premiered Peter Lieberson's Piano Concerto, a BSO centennial commission, with Seiji Ozawa and the Boston Symphony in 1983, and Lieberson's *Red Garuda*, another BSO commission, with Ozawa and the BSO in 1999. Mr. Serkin's recordings range from Bach to Berio. Recent releases include a disc of three Beethoven sonatas, the Brahms violin sonatas with Pamela Frank, the Henze and Brahms piano quintets with the Guarneri String Quartet, Dvořák's Opus 81 piano quintet with the Orion Quartet, Bach double and triple keyboard concertos with András Schiff and Bruno Canino, *Quotation of Dream* with Oliver Knussen and the London Sinfonietta featuring music of Toru Takemitsu, and a recital album on Koch, *The Ocean that has no West and no East*, including music by Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, Knussen, and Lieberson. His recording with Seiji Ozawa and the Boston Symphony of Peter Lieberson's Piano Concerto is available on New World Records. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He joins Seiji Ozawa and the Boston Symphony Orchestra for a performance of the Brahms First Piano Concerto later this month.

Fred Sherry



Cellist Fred Sherry has introduced audiences on five continents to the music of our time through his close association with such eminent composers as Babbitt, Berio, Carter, Foss, Knussen, Lieberson, and Takemitsu. Mario Davidovsky, Steve Mackey, Somei Satoh, and Charles Wuorinen have all written concertos for Mr. Sherry, which he has performed with orchestras including the San Francisco Symphony, Municipal Orchestra of Buenos Aires, the American Composers Orchestra, the Orchestra of St. Luke's, and the New York City Ballet. He has been a member of the Group for Contemporary Music, the Juilliard Ensemble, and the Galimir String Quartet and was a founding member of TASHI and of Speculum Musicae. His work with TASHI included a number of premieres and performances with the Cleveland Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, New Japan Philharmonic, Montreal Symphony, and l'Orchestre de la Suisse Romande. He has also been a close collaborator with pianist and composer Chick Corea. Mr. Sherry has been an active performer with the Chamber Music

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

Society of Lincoln Center since the 1970s and an Artist Member since 1984. He was Artistic Director of the Society from 1988 to 1992. A member of the Resident Artist's Committee, he has long been associated with Bargemusic LTD, New York's only floating concert hall. He has been a guest artist of festivals including the Aldeburgh, Casals, Tanglewood, and Spoleto festivals and Toru Takemitsu's Music Today, and is a mainstay at the Scotia and Mostly Mozart festivals and Chamber Music Northwest. Mr. Sherry created the series "Bach Cantata Sundays" at St. Ann's Church and conceived and directed the acclaimed "Arnold Schoenberg: Conservative Radical" series at Merkin Hall. He is the creator and director of the "Great Day in New York" festival, in which the work of fifty-two living composers was presented by the Chamber Music Society of Lincoln Center and Merkin Hall in January and February 2001. Mr. Sherry appears on a wide range of recordings as both soloist and collaborator, on the RCA, Columbia, Vanguard, CRI, Albany, ECM, New World, Arabesque, Delos, Vox, and Koch labels. He recently recorded the Schoenberg-Monn Cello Concerto with Robert Craft and the Philharmonia Orchestra for Koch. Mr. Sherry is a member of the cello and chamber music faculty of the Juilliard School and is guest teacher at the Britten-Pears Contemporary Music Course. He is currently writing a treatise on contemporary string playing.

Steven Tenenbom



American violist Steven Tenenbom is in great demand as a chamber musician, appearing as guest artist with such ensembles as the Guarneri and Emerson string quartets, the Kalichstein-Laredo-Robinson and Beaux Arts trios, the Chamber Music Society of Lincoln Center, and Chamber Music at the Y. He has appeared as soloist with the Rochester Philharmonic and with the Brandenburg Ensemble in performances at Boston's Symphony Hall, the Kennedy Center in Washington, D.C., Avery Fisher Hall in New York City, and on tour in Japan. Recent seasons have included recital performances in New York and California and concerto performances in Washington,



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

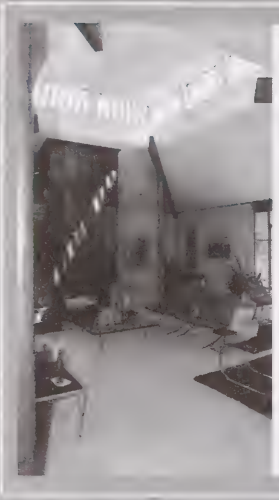
Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986

5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space. **Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$3,225,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com

Michigan, Arizona, and Ohio. Duo-recital and orchestral engagements with his wife Ida Kavafian have drawn capacity crowds across the country. A performance with the Cincinnati Chamber Orchestra under Keith Lockhart led to a reengagement with Mr. Lockhart and the Utah Symphony. Mr. Tenenbom is the violist of the Orion String Quartet. In addition to their international performances, they are the quartet-in-residence of the Chamber Music Society of Lincoln Center, the Aspen Music Festival, Mannes College of Music, and the Santa Fe Chamber Music Festival. As a member of TASHI, Mr. Tenenbom also had a long association with the Marlboro Festival, including tours of the United States, Japan, and France. Other festival credits include the June Music, La Jolla, Mostly Mozart, Chamber Music Northwest, Music from Angel Fire, and Bravo! Colorado festivals. He has worked with such composers as Lukas Foss, John Corigliano, Chick Corea, and Wynton Marsalis. He recently co-founded a new group, Opus One, with pianist Anne-Marie McDermott, violinist Ida Kavafian, and cellist Peter Wiley. Mr. Tenenbom is on the faculty of the Curtis Institute of Music, where he is the Coordinator of String Chamber Music. He also serves on the faculties of the Hartt School of Music and Mannes College of Music. He has recorded on RCA with TASHI and the Guarneri String Quartet; he can also be heard on the Sony Classical, Marlboro Recording Society, Delos, ECM, and Arabesque labels. Born in Phoenix, Arizona, Mr. Tenenbom began his early studies with Max Mandel, then attended the University of Southern California as a pupil of Milton Thomas. Further studies brought him to the Curtis Institute of Music, where he worked with Michael Tree and Karen Tuttle. Mr. Tenenbom lives in Connecticut with his wife, Ida Kavafian.

David Shifrin



American clarinetist David Shifrin is much in demand as a concerto soloist, having performed with the major orchestras of Philadelphia, Minnesota, Dallas, Houston, Milwaukee, Denver, Memphis, and Wichita, as well as the Los Angeles Chamber Orchestra and New York Chamber Symphony. He has appeared in recital across the country, including Alice Tully Hall, the 92nd Street "Y" and Weill Recital Hall at Carnegie Hall in New York City, and the Library of Congress in Washington, D.C. In March 1992 Mr. Shifrin was appointed Artistic Director of the Chamber Music Society of Lincoln Center. He opened the 1999-2000 season as featured soloist in an all-Mozart program. With CMSLC he has toured extensively throughout the United States and has performed several times on "Live from Lincoln Center" on PBS. Mr. Shifrin and the Society recently released the collected chamber music of Debussy on Delos; in 2000-01 he and CMSLC appeared at a state dinner at the White House. An acclaimed chamber musician, Mr. Shifrin appears with such distinguished ensembles as the Guarneri, Tokyo, and Emerson string quartets; with the latter he recorded the Mozart and Brahms quintets for clarinet and strings. Mr. Shifrin is Artistic Director of Chamber Music Northwest in Portland, Oregon. He has appeared at the Mostly Mozart Festival performing the Mozart Clarinet Concerto in its original version on a specially built basset clarinet; his Delos recording of that work received a Record of the Year award from *Stereo Review*. In an effort to broaden the repertoire for clarinet and orchestra, Mr. Shifrin has championed twentieth-century works by American composers including John Adams, Joan Tower, Stephen Albert, Bruce Adolphe, Ezra Laderman, Lalo Schifrin, and David Schiff. Current commission plans include a new concerto by Ellen Zwilich, to be premiered in the fall of 2002. In September 2000 Mr. Shifrin received the prestigious Avery Fisher Prize; he is a recipient of a Solo Recitalists Fellowship from the National Endowment for the Arts. Currently a professor of music at Yale University, he has also served on the faculties of the Juilliard School, the University of Southern California, the University of Michigan, the Cleveland Institute of Music, and the University of Hawaii. Mr. Shifrin records for Delos, Arabesque, and CRI. His recording of the Copland Clarinet Concerto for Angel/EMI received a Grammy nomination. Other recordings include French chamber music with André Previn on BMG and Wynton Marsalis's *Fiddler's Tale* on Sony Classical.

THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2000, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center, and the Koussevitzky Music Shed and Seiji Ozawa Hall endowed seats. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and corporations for their annual support of $2,500 or more during the 2000–2001 season.

MAESTRO CIRCLE

Ms. Jan Brett and Mr. Joseph Hearne
The Aaron Copland Fund for Music, Inc.
Country Curtains, Inc
Mr. and Mrs. Daniel Freed
Fromm Music Foundation
Estate of Grace Cornell Graff
William & Flora Hewlett Foundation
Mr. Charles H. Jenkins, Jr.
Don Law Companies
Nancy Lurie Marks Foundation
The Andrew W. Mellon Foundation
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Annette and Vincent O'Reilly
The Red Lion Inn
Mr. John Studzinski
Mr. and Mrs. Loet A. Velmans
Ronald A. Wilford Foundation for Conductors

BENEFACTORS

Anonymous (1)
The ASCAP Foundation
Berkshire Bank
Berkshire Life Insurance Co.
Renee Burrows
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
Mr. Julian Cohen
Mrs. Nat Cole
Mr. and Mrs. George M. Elvin
Mr. Sanford H. Fisher
Hon. and Mrs. John H. Fitzpatrick
The Frelinghuysen Foundation
GE Plastics
Ann and Gordon Getty Foundation
Mr. and Mrs. Robert A. Goodman
Housatonic Curtain Company
Natalie and Murray S. Katz
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Edward H. Linde
James A. Macdonald Foundation
Mr. and Mrs. Jay Marks
Mrs. August R. Meyer
Mrs. Evelyn Nef
The Netherland-America Foundation
Mrs. Clarice Neuman
Newman's Own
Mr. and Mrs. Millard H. Pryor, Jr.
Dr. Carol Reich and Mr. Joseph Reich
Evelyn and Ronald Shapiro
Mrs. Anson P. Stokes
Estate of Arthur W. Strenge
Taco, Inc.
Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. Jan Winkler and Ms. Hermine Drezner

SPONSORS

Anonymous (1)
Barr Foundation
Ms. Rhonda Black and Dr. Gloria Miller
Peter L. Buttenwieser Fund of the Tides Foundation
Mr. and Mrs. Alan H. Bernstein
Mr. and Mrs. Clive S. Cummis
Mr. and Mrs. Channing Dichter
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
English Speaking Union
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dale E. Fowler
Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Belvin Friedson
Mr. Arnold Golber
Mr. and Mrs. J. Arthur Goldberg
Phoebe Haas Charitable Trust
Mr. and Mrs. Paul J. Hickey
Ms. Susan Morse Hilles
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. William R. Housholder
Inland Management Corporation
Mr. Robert S. Kahn
Mrs. Leonard S. Kandell
Mrs. Linda F. Vogel Kaplan
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Michael Kittredge
Liz and George Krupp
Mr. and Mrs. Philip Kruvant
The Messinger Family
Mr. and Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Mr. and Mrs. Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Mr. Joseph D. Roxe
Alan & Lenore Sagner
Mr. and Mrs. Dan Schusterman
Dorothy Troupin Shimler
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Lewis Steinberg
Mr. Wayne Sunday
Mr. and Mrs. Aso Tavitian
Mr. and Mrs. Denis F. G. Tottenham
Ms. June Ugelow
Mr. Peter Wender
Mr. and Mrs. Eric K. Zeise

MEMBERS

Ms. Angela P. Abelow
Mr. and Mrs. Herbert B. Abelow
Mr. and Mrs. William F. Achtmeyer
Mrs. Janet Adams
Mr. and Mrs. William F. Allen, Jr.
Mr. and Mrs. Ronald Altman
Mr. and Mrs. Harlan E. Anderson
Apple Tree Inn & Restaurant
The Barrington Foundation, Inc.
Ms. Linda J. L. Becker
Helene & Ady Berger
Mr. and Mrs. Jerome Berko
Mr. and Mrs. Allen J. Bernstein
George and Roberta Berry Supporting Organization
Mr. and Mrs. Walter Black
Mr. and Mrs. Neal F. Blackmarr
Blantyre
Mr. and Mrs. Lee N. Blatt
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Dr. and Mrs. Stuart H. Brager
Mr. and Mrs. Jay R. Braus
Judy and Simeon Brinberg
Broadway Manufacturing Supply Co.
Ann Brown
Mr. and Mrs. Richard Brown
Cablevision Systems Corporation
Cain, Hibbard, Myers & Cook
Canyon Ranch in the Berkshires
Phyllis H. Carey
Ms. Mary W. Carswell
Charles River Broadcasting—WCRB 102.5
Mr. and Mrs. Mel Chasen
Cliffwood Inn
Mr. Armando Codina
Ms. Barbara L. Cohen-Hobbs
James and Tina Collias
Mr. and Mrs. Stewart M. Colton
Ms. Linda Benedict Colvin
Mr. and Mrs. Herbert J. Coyne
Crane and Company
Mr. and Mrs. William Cruger
Dr. and Mrs. Harold L. Deutsch
Dr. and Mrs. Chester W. Douglass
Dresser-Hull Company
Dr. and Mrs. Melvyn Drucker
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Eitan Evan
Mr. Harold Falik
Mrs. Marie V. Feder
Mr. and Mrs. Henry N. Flynt, Jr.
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. I. Robert Freelander
Carolyn and Roger Friedlander
Mr. Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Mr. and Mrs. Richard Grausman
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
David H. Glaser and Deborah F. Stone
Mr. and Mrs. Seymour Glaser
Carol R. and Avram J. Goldberg
Mr. and Mrs. Murray Goldblum
Mr. and Mrs. Gerson G. Gordon
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. Harold Grinspoon and Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Mr. and Mrs. G. Felda Hardymon
Dr. Lynne B. Harrison
Mr. Ira Haupt II
Mr. and Mrs. Peter Herbst
Dr. and Mrs. Ronald Hinds
Arnold J. and Helen G. Hoffman
Dr. Joan O. Hoffman
Ms. Janet Hopton
Mrs. Ruth W. Houghton
Mr. and Mrs. Sanford Huston
ICM Artists, Ltd.
Dr. and Mrs. Barry Z. Izenstein
Mr. and Mrs. M. Steven Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Daniel R. Johnson
K.B. Toys, Inc.
Mr. Ronald G. Kalish
Mr. and Mrs. Alan T. Kane
Mr. and Mrs. Arnold Y. Kapiloff
Mr. Leonard Kaplan and Mrs. Marcia Simon Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Phillip Katz
Mr. and Mrs. Bruce Kelly
Mr. and Mrs. George H. Kidder
Mr. Harold D. Klebanoff
Dr. and Mrs. Lester Klein
Koppers Chocolates
Dr. and Mrs. David I. Kosowsky
Mr. and Mrs. Earl Kramer
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Mr. and Mrs. Sol Kugler
Mrs. Wendy L. LaFage
Mrs. Mildred Luria Langsam
Marilyn and William Larkin
Legacy Banks-City and Lenox Savings
Mr. and Mrs. William Lehman
Mr. and Mrs. Robert J. Lepofsky
Mrs. Vincent J. Lesunaitis
Robert and Mira Levenson
Mr. Arthur J. Levey and Ms. Rocio Gell
Mr. and Mrs. Eric Levine
Georgette and Morton J. Levy
Mr. and Mrs. T. Herbert Lieberman
Mr. and Mrs. Murray Liebowitz
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter Loeb
Mr. and Mrs. Edwin N. London
Gerry & Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Mr. and Mrs. Leonard Luria
Judith and James F. Lyons
I. Kenneth and Barbara Mahler
Rev. Cabell B. Marbury
Mr. and Mrs. Robert A. Marcus
Mr. and Mrs. Morton E. Marvin
Maxymillian Technologies, Inc.
Mr. and Mrs. Thomas T. McCain
Carol and Thomas McCann
Mr. Paul F. McDevitt and Ms. Suzanne Bump
Mr. and Mrs. Irving Mendelson
Mr. and Mrs. Peter D. Meltzer
Mr. and Mrs. Paul Nassau
Mr. and Mrs. Joseph L. Nathan
Mr. and Mrs. Stuart K. Nelson
Mr. Richard Novik
Mr. and Mrs. Edward G. Novotny
Mr. Alexander Ober
Mrs. Robert S. Ogden
Dr. and Mrs. Martin S. Oppenheim
Mrs. Merle Orlove
Dr. and Mrs. Simon Parisier
Mrs. Selma Pearl
Charlotte Palmer Phillips Foundation by Dr. Charles Rodgers
Mr. and Mrs. Claudio Pincus
Drs. Eduardo and Lina Plantilla
Mr. and Mrs. J. Anderson Plumer



Dr. and Mrs. Francis M. Powers, Jr.
Quality Printing Company
Mr. and Mrs. Bruno Quinson
Bunny and Milton Rattner
Mr. and Mrs. Nathan Reiber
Mr. Charles Reiner
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. and Mrs. Peter Van S. Rice
Mr. and Mrs. Elie Rivollier, Jr.
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Fred Robins
Mr. Daniel L. Romanow and
Mr. B. Andrew Zelermyer
Mr. and Mrs. Michael Rosenbaum
Judith and Howard Rosenkrantz
Mr. Lawrence M. Rosenthal and
Ms. Joyce S. Bernstein
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Mr. and Mrs. Burton R. Rubin
Mr. and Mrs. Milton B. Rubin
Sue & David Rudd
Ernest S. Sagalyn, CLU
Mr. Bruce Sagan and Ms. Bette Hill
Mr. and Mrs. Malcolm S. Salter
Mr. Robert M. Sanders
Mr. and Mrs. Ira Sarinsky
Satinwood at Scarnagh, LLC
Aaron and Martha Schecter
Dr. Raymond & Hannah H.
Schneider
Mr. Gary S. Schieneman and Mrs.
Susan B. Fisher Schieneman
Mr. and Mrs. Albert Schmier
Mr. and Mrs. Ernest Schnesel
Mr. and Mrs. Rudy Schott
Pearl and Alvin Schottenfeld
Mr. and Mrs. Alan Schottenstein
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Marvin Schwartzbard
Mr. and Mrs. Mark L. Selkowitz
Richard and Carol Seltzer
Melissa Sere & Associates
Mr. Daniel Shapiro
Mr. & Mrs. Howard and Natalie
Shawn
Sheffield Plastics, Inc.
Ms. Jackie Sheinberg
Mona and Arthur Sherman
Mr. and Mrs. Thomas Brooks
Sherman
The Richard Shields Family
Mr. and Mrs. Walter Shmerler
Hon. George P. Shultz
Robert & Roberta Silman &
Phoebe Karpel
Mr. Richard B. Silverman
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Seymour Solomon
Mrs. William F. Sondericker
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Harvey L. Sperry
Mr. and Mrs. Jerry Spiegel
Peter Spiegelman and Alice Wang
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Ronald Stillman
Mrs. Charlotte Stone
Mr. and Mrs. Henry S. Stone
Mr. and Mrs. Stephen A. Stone
Mr. and Mrs. Edward M. Strawgate
The Studley Press, Inc.
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Sullivan Paper Co., Inc.
Dr. and Mrs. Daniel M. Sullivan
Mr. S. Donald Sussman
Mr. and Mrs. George A. Suter, Jr.
Mr. and Mrs. I. David Swawite
Talbots
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Teletime Media
Textron Inc.
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Bruce Tierney
Mr. and Mrs. Roger Tilles
Mr. and Mrs. Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. and Mrs. Sidney Ukrain
Mr. Laughran S. Vaber
Walden Printing Co., Inc.
Mr. and Mrs. Harvey Waller
Ward's Nursery & Garden Center
Mr. and Mrs. Charles H. Watts II
Stephen and Dorothy Weber
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carole White
Mr. and Mrs. Thomas H.P. Whitney
Mr. and Mr. Richard E. Willett
Mr. Robert G. Wilmers
Mr. and Mrs. R. Lyman Wood
Mr. Benjamin N. Woodson and
Ms. Mary Crowell
Mr. and Mrs. Ira Yohalem
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. and Mrs. Melvin Zuckerman

Names listed as of June 1, 2001



2001 Tanglewood

Fourth of July Celebration
Wednesday, July 4, 2001

3:00	Grounds Open
3:15	Tom Murphy Manor House Lawn
4:30	Andrea Beck Manor House Lawn
4:45	Randy Judkins Chamber Music Hall
5:30	Andrea Beck Chamber Music Hall
5:45	The Waldo & Woodhead Show Chamber Music Hall
4:30–7:00	On the lawn Le Masque: Fantastic Face Painting Hurdy Gurdy, monkey & me Back to Life Chair Massage

❖ ❖ ❖

7:00	**JAMES TAYLOR** Koussevitzky Music Shed

Please note: In case of rain, the performances scheduled for the Manor House Lawn next to the Visitor Center will take place in the Chamber Music Hall.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

ARTISTS

James Taylor

James Taylor almost single-handedly redefined the singer-songwriter movement of the 1970s, with classic hits such as "Fire and Rain," "Don't Let Me Be Lonely," "Something in the Way She Moves," "Mexico," and covers of "Mockingbird," "Handyman," and "How Sweet It Is." Among his gold and platinum albums are *Sweet Baby James, Mudslide Slim and the Blue Horizon, One Man Dog, Walking Man, Gorilla, In the Pocket,* and *Greatest Hits* (all for Warner Bros. records), as well as *JT, Flag, Dad Loves His Work, That's Why I'm Here, Never Die Young,* and *New Moon Shine* (all on the Columbia label). In 1993 Columbia released *James Taylor (Live),* the first live album of his career and a comprehensive overview of the artist's output. *Hourglass,* his sixteenth studio recording and his first collection of new material in six years, won a Grammy award in 1998 for Best Pop album and has been certified platinum. Mr. Taylor previously won Grammy awards for Best Pop Male Vocal Performance for "You've Got a Friend" and "Handyman." A perennially popular live entertainer, Mr. Taylor continues to win new generations of fans. After the release of *Never Die Young* in 1988, he embarked on a triumphant tour of America and saw a taped full-length concert performance become one of the most popular specials aired on PBS that winter; it was subsequently released on home video, with the title *James Taylor in Concert.* In 1993 he released *Squibnocket,* his second long-form home video for CMV, which originally aired on the Disney Channel under the title *Goin' Home.* In June 1997 he was featured in the television special *Live by Request* on the A&E network and in December 1998 he received a Lifetime Achievement Award at the Billboard Music Awards. In 2000 James Taylor was inducted into the Rock and Roll Hall of Fame, and the album *Greatest Hits Volume 2* was released on Sony. A new album on Sony is scheduled for release next year. He has appeared on many previous occasions at Tanglewood.

❖ ❖ ❖

Born and raised in Pottsville, Pennsylvania, **Tom Murphy** received his bachelor's degree from East Stroudsburg University. He moved to Stowe, Vermont, to pursue a career as a professional acrobatic skier. Following two years as a professional athlete, Mr. Murphy turned his energies to the stage. Since 1976 he has performed internationally and has taught in Denmark, France, and the United States, including three years at Ringling Brothers' Clown College. In November 1998 Mr. Murphy's show at Broadway's New Victory Theater earned critical acclaim. Featured in a Showtime special from "The Just for Laughs Festival" in Montreal, Tom Murphy was awarded #1 Clown at the 1987 Cirque DeDemain international circus competition. Following a three-month engagement in Atlantic City, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms. For many years Mr. Murphy has been touring in Europe, primarily Germany, performing two solo shows: "Murph the physical comedian" (a bullet-proof comedy show) and "Meta**murph**osis" (very loosely semi-autobiographical). He was named "Artist of the Year" by Germany's Künstler Magazine for two consecutive years.

Aerial Acrobatic artist **Andrea Beck** has been performing internationally for seven years. Aerial Apparatus Acrobatics has been a popular circus art form throughout Europe for many centuries. There are several different apparatus that have been mastered for the sake of art and entertainment: Trapeze, Vertical Rope, Rings, and Tissue (as it is known in France) or Tuch (as it is known in Germany). The Tuch is a very long swatch of fabric approximately three feet wide that is suspended at the halfway point high above the ground. The performer uses the fabric as performance space, moving up and down with a vocabulary of acrobatic, dance, and choreographed moves. Ms. Beck studied Aerial Apparatus in Berlin at the Staatliche Ballettschule und Schule für Artistik. Variety arts are alive and thriving in Europe, especially in Germany, where Ms Beck tours her spectacular skills in varieté clubs, open air festivals, and gala and special events.

One of New England's most respected vaudeville performers, Maine native **Randy Judkins** has performed in the United States, Canada, and Europe after leaving a high school mathematics teaching position in 1975. He specializes in creating eccentric and memorable characters that playfully interact with audience members. Regionally Mr. Judkins has performed at "First Night" events in Boston and Quincy, Faneuil Hall Marketplace, and in the Westerly (Rhode Island) Chorus's Twelfth Night Celebration. He has also performed in countless New England schools, often presenting *Full Esteem Ahead* for high school "awareness programs." As a keynote speaker, Mr. Judkins has presented *Laughing in the Face of Change* for business conferences and conventions and has led interactive seminars on a new concept called "Team-Bonding." Randy Judkins has taught at the Ringling Brothers Barnum & Bailey's Clown College, served as a character consultant with Tri-Star Pictures, and was a trainer with "Circus of the Stars" in Hollywood. He has appeared on *Good Morning America*, *The Today Show*, and *CBS This Morning*, and, at the Juilliard School of Drama, has taught master classes in creating comedic characters. A "regular" at Tanglewood's Fourth-of-July celebration, Randy Judkins has his own website (www.laughlife.com) and now lives in Scarborough, Maine.

Waldo & Woodhead have performed together for sixteen years to audiences of all ages on six continents. They have appeared at Berlin's Wintergarten Variete Theater, the Barcelona Summer Olympics, the International Performing Arts Festival in Hong Kong, the World Expo in Brisbane (Australia), Caesar's Palace in Las Vegas, and New York's Lincoln Center, and have made three tours of Japan and New Zealand. The two have appeared on television in Europe and in Japan, Chile, Argentina, Canada, and the United States. They have three family videos to their credit: *Fishing for Trouble*, *The Show Must Go On*, and *Woodhead Saves the Farm* (*Sesame Street* and *Parents Magazine* "Year's Best" kids' video of 1998). This is their sixteenth appearance at Tanglewood. In 1999 Waldo & Woodhead performed *Get Down on the Farm* in barns across Vermont as part of "Barnstorming '99" to celebrate one of America's most endangered treasures, the family farm. For further information on Waldo & Woodhead call (800) FOOLERY.

Fantastic Face Painting is offered by **Theatre Nouveau**, returning to Tanglewood for its thirteenth year. This exquisite facial artistry (*"maquillage"* in French) consists of colour-coordinated folk-arte ornamental new Renaissance designs and masks that uplift the creative spirit. This traveling troupe of performing artistes is known for its allegorical "story-danse" pieces. In the context of a one-world society (contemporary yet reminiscent of an ancient time), they innovatively weave music, movement and verse evocative, bringing forth "a new danse of theatre."

Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

Enjoy a Chair Massage! **Back To Life! Chair Massage Practitioners** is a local company serving western Massachusetts. We provide an innovative approach to increasing workplace morale and retention as well as serving the public at festivals, special events, and professional conferences. BTL returns to the Tanglewood Lawn this July Fourth to provide fifteen-minute massage sessions designed to relax tight muscles. Practitioners use hands-on acupressure and Swedish-style massage techniques. Patrons sit comfortably in professional massage chairs and are left feeling relaxed and rejuvenated. The massage session is $20 and 20% of the proceeds will benefit the Tanglewood Music Center.



REGIONAL WINNER
TABASCO Community COOKBOOK Awards
2000

Get Cooking!

***Cooking with Music* is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.**

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

Table of Contents

Prelude Concert of Friday, July 6, at 6 3
Members of the Boston Symphony Orchestra
MUSIC OF MOZART AND PONCHIELLI

Boston Symphony Orchestra concert of Friday, July 6, at 8:30 13
Seiji Ozawa conducting; Mstislav Rostropovich, cello; Steven Ansell, viola
MUSIC OF BEETHOVEN AND STRAUSS

Boston Symphony Orchestra concert of Saturday, July 7, at 8:30 25
Rafael Frühbeck de Burgos conducting; Itzhak Perlman, violin
MUSIC OF MOZART AND STRAUSS

Pittsburgh Symphony Orchestra concert of Sunday, July 8, at 2:30 34
Mariss Jansons conducting
MUSIC OF MOZART, STRAUSS, AND TCHAIKOVSKY

Ozawa Hall concert of Wednesday, July 11, at 8:30 49
Matthias Goerne, baritone; Eric Schneider, piano
SCHUBERT "DIE SCHÖNE MÜLLERIN"

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, JULY 2001

July 7 and 28 — Robert Kirzinger, BSO Publications Associate
July 14 and 21 — Marc Mandel, BSO Director of Program Publications

2001 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers.

Free to the public: Wednesday from 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 6, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

LINDA TOOTE, flute
MARK McEWEN, oboe
ROBERT SHEENA, oboe
SCOTT ANDREWS, clarinet
THOMAS MARTIN, E-flat clarinet
SUZANNE NELSEN, bassoon
RICHARD RANTI, bassoon
DANIEL KATZEN, horn
RICHARD MACKEY, horn
NINA FERRIGNO, piano

MOZART — Divertimento in E-flat, K.252(240a), for two oboes, two horns, and two bassoons

Andante
Menuetto; Trio
Polonaise. Andante
Presto assai

PONCHIELLI — Quartet in B-flat for flute, oboe, clarinet, and E-flat clarinet, with piano accompaniment

Moderato—
Andante—
Allegro non molto—
Allegretto moderato—
Andantino—
Allegro brillante

MOZART — Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, K.452

Largo—Allegro moderato
Larghetto
Rondo: Allegro moderato

Baldwin piano

Nina Ferrigno plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

In 1775-77, **Wolfgang Amadè Mozart** (1756-1791) composed at least five divertimenti for an unusual wind sextet consisting of oboes, horns, and bassoons. Considering their date and their easygoing character, it is surmised that these pieces were intended as dinner music for Mozart's employer in Salzburg, Prince-Archbishop Colloredo. Just leaving his teens, Mozart already shows a keen ear for wind sound and a creative approach to musical form. In the E-flat Divertimento, K.252, for example, he substitutes an Andante in graceful *siciliano* meter for the customary opening sonata allegro, yet still makes a substantial statement to begin the piece. The minuet is of the brisk, vigorous type, heating up the music rather than relaxing it, so it becomes the role of the Polonaise to sit back and smile a rustic smile. (This "bumpkin," however, uses some highly sophisticated writing for winds.) The closing Presto assai turns an Austrian folk song, "*Die Katze lässt das Mausen nicht*" ("The cat won't leave the mouse alone"), into some charming cat-and-mouse counterpoint.

Amilcare Ponchielli's (1834-1886) gift for melody and musical drama was such that some people proclaimed him "the next Verdi." His operas were not as consistent in

bsc
barrington stage company
Artistic Director, Julianne Boyd



1 **ON THE TWENTIETH CENTURY**
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht, Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

2 **SUDDENLY LAST SUMMER**
July 18 – August 4
by Tennessee Williams

3 **CIAO!** WORLD PREMIERE
August 8 – August 25
by Anonymous

Also **THE BACON BROTHERS** *July 9th at 8pm*

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun.

BERKSHIRE OPERA COMPANY
A Moving Experience.



Mozart's
Così fan tutte
July 14, 16m, 19, 21, 23m, 26, 28
Koussevitsky Arts Center
Pittsfield, MA
Fully staged and performed in Italian with English supertitles.

Music at the Mahaiwe
Highlights of seasons to come featuring an all-star cast and the Berkshire Opera Orchestra on the stage of our new home.
August 11, 13, 15, 17, 18
Mahaiwe Theatre
Great Barrington, MA

Box office: 413-644-9988 www.berkop.org

quality as those of Rossini and Verdi, but he did produce one real masterpiece, *La Gioconda,* which is still a staple of the repertoire. The "Dance of the Hours," the brilliant ballet from that opera, has survived generations of parody, most notoriously by animated ostriches and alligators in the 1940 Walt Disney film *Fantasia.* The sassy comedy and lyrical spirit of the "Dance of the Hours" make an early appearance in Ponchielli's Quartet for wind instruments and orchestra, which was first performed in Cremona in 1857, nineteen years before he composed *La Gioconda,* then published with the orchestral part arranged for piano.

So why does it take five players to perform a "quartet"? A chamber music fan might ask that question, but the answer is self-evident to an opera fan. Of course this piece is a quartet, just as an operatic ensemble for four singers is a quartet, no matter how many other musicians are required to keep them afloat. At times in this music, one can almost hear the instruments taking the roles of voices in an opera scene: that is, with the flute, small clarinet in E-flat, oboe, and standard clarinet in B-flat as the soprano, contralto, tenor, and bass-baritone, respectively.

Played without a break, the quartet's brief sections flow from one another like numbers in an opera, while at the same time forming a traditional sonata sequence: substantial first movement, slow movement, and variation-finale. Following the concerto-like introduction for the piano, the winds jump in with a Mozart-like plethora of ideas, skipping, singing, and driving forward by turns, then whirling them all into an operatic coda. Amid this excitement, Ponchielli artfully hands the ball off to the tenor—excuse me, the oboe—for a rather formal solo aria in minuet tempo, Andante. But the oboe's colleagues immediately get into the act, delicately coloring the minuet tune with fresh harmonies and expressive pauses. By now, the piece has taken on more of the character of wind chamber music than of instruments imitating singers; the emphasis is on fanciful wind sounds and digital dexterity, not vocal characterization. A witty transitional passage brings us to another naive little dance, an Andantino waltz that blossoms into four highly-contrasted variations and a hilarious, twittering Allegro brillante coda.

—David Wright
copyright ©2001

David Wright contributes regularly to the *New York Time*s and other publications, and is a program annotator for Lincoln Center and Carnegie Hall.

* * * * *

On Thursday, April 1, 1784, at the Imperial and Royal National Theatre in Vienna, **Wolfgang Amadè Mozart** presented a "grand musical concert" for his own benefit and which included, in addition to three of his symphonies and a new piano concerto, "an entirely new grand quintet" (K.452) which he had entered into his own thematic catalogue just two days earlier. Mozart was the pianist for this performance, and in a letter to his father on April 10 he declared the quintet to be "the best thing I have written so far in my life.... I wish you could have heard it—and how beautifully it was performed!"

The quintet dates from what may very well have been the busiest and happiest months of Mozart's career. He had moved to Vienna several years earlier to escape his intolerable employment with the Archbishop Colloredo of Salzburg, and he would soon achieve the height of his popularity as both pianist and composer. His principal works during this time were the extraordinary series of eleven piano concertos beginning with the E-flat, K.449, in February 1784 and extending through those in A, K.488, and C minor, K.491, both entered into his catalogue in March 1786. He had triumphed

with his opera *Idomeneo* in Munich in January 1781. In July 1782, the premiere of his opera *The Abduction from the Seraglio* at the Burgtheater won over Vienna's operagoing public, as would *The Marriage of Figaro* four years later. Soon after the first performance of the quintet, Mozart played it again in a June 1784 concert in which his pupil Babette Ployer introduced the magical new G major piano concerto he had written for her and which immediately follows the quintet in Köchel's chronological catalogue of Mozart's works.

Mozart begins his quintet with an introductory Largo—an unusually slow tempo marking—whose weight offsets the brightness of the home key and which portends a degree of seriousness surprising for the choice of instrumentation. At the same time, this slow tempo provides space for each participant to be properly introduced with a regard for balance and individual timbres that remains a principal concern throughout the piece. The Allegro moderato is noteworthy also for the degree of harmonic ingenuity and exploration compressed into its very brief development section. The second movement, a Larghetto in B-flat, is at once deeply involving and yet always forward-moving, offering a poignancy of expression that is heightened by carefully moderated chromaticism. The rondo finale, even with its darkly colored central episode, is more expectedly innocent and includes a (necessarily, given the number of players) written-out "*cadenza in tempo*" for all five participants before the final return of the rondo theme.

—Marc Mandel

ARTISTS

Principal flutist of Boston Lyric Opera and a member of the Boston Pops Esplanade Orchestra, **Linda Toote** also plays regularly with the Boston Symphony Orchestra. She has held principal positions with the Atlanta Symphony Orchestra, the Milwaukee Symphony Orchestra, and the Santa Fe Opera Orchestra. While in Atlanta she recorded frequently for Telarc. She has served on the faculty of Emory University and is currently on the faculty of Boston University. She is a graduate of the Mannes School of Music and also studied with Thomas Nyfenger at Yale University.

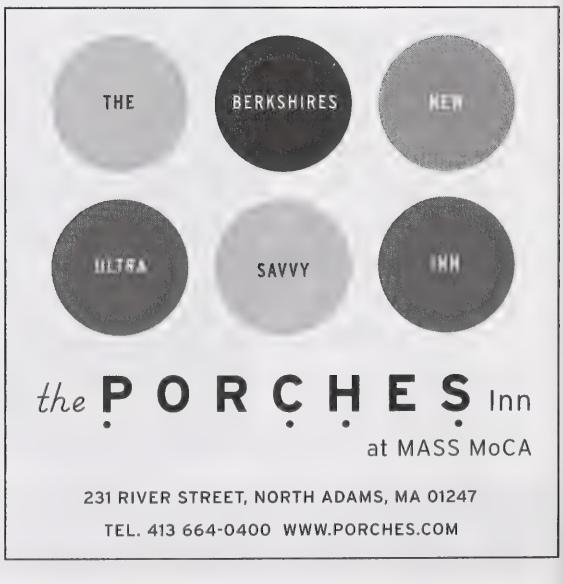
Raised in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony's second oboe in September 1996, having

SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106



previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Mr. Sheena was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. He has been a featured soloist in Boston Symphony performances of Copland's *Quiet City*, André Previn's *Reflections*, and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

Scott Andrews was appointed second clarinetist of the Boston Symphony Orchestra during the 1995-96 season. He has also performed with such Boston-area music organizations as the Cantata Singers & Ensemble, the New England and Gardner Chamber Orchestras, and the AUROS Group for New Music. A frequent performer in the BSO's Prelude Concerts at Symphony Hall and at Tanglewood, he has also appeared with the Boston Symphony Chamber Players and on the "First Monday" concert series in Jordan Hall. Originally from Virginia, Mr. Andrews played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. During this time he also studied at the Virginia Governor's School for the Arts and at the Interlochen Music Center in Michigan, where he was the Jonathan Cohen Scholarship recipient. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal the late clarinetist Harold Wright. He participated as the Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. In 1993 he participated in an NEC musical exchange with the Toho Gakuen School of Music in Tokyo, spending part of that summer performing and teaching in Tokyo. He currently teaches at the Tanglewood Music Center. An avid performer of recitals and chamber music, Mr. Andrews has given concerts throughout the United States and performs frequently with his wife, pianist Nina Ferrigno.

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet; he is now the BSO's associate principal clarinet and E-flat clarinetist, and principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he received his bachelor's degree from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist, chamber musician, and clinician throughout North America. In 1997 he received a lifetime achievement award from the Alice Helen Stahl Institute for his accomplishments in music and community service. He has been a faculty member at the New England Conservatory since 1991 and was recently named to the music faculty of Boston University.

Bassoonist **Suzanne Nelsen** joined the Boston Symphony Orchestra at the start of the 2000-2001 season. Ms. Nelsen began her studies in Edmonton, Canada, and instantly fell in love with the bassoon. She holds a bachelor of music degree from McGill University and continued her studies at The Hague Conservatory in Holland, where she earned a U.M. ("Uitvoerend

Musicus," or "Outstanding Musician") degree. Early training included summers at the Banff Festival, the National Youth Orchestra of Canada, and the Boris Brott Festival. In 1995, during post-graduate study at McGill, she won a position with the Montreal Symphony; also that year she joined the faculty of McGill University as chamber music coach and bassoon professor. Ms. Nelsen has performed throughout the world as soloist and chamber musician, and has recorded numerous compact discs with the Montreal Symphony.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season. Also principal bassoonist of the Boston Pops Orchestra, Mr. Ranti was born in Montreal and started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen has given recitals in Chicago, Los Angeles, at Carnegie Recital Hall in New York, and at Jordan Hall in Boston, where he made his solo recital debut in 1984. He has also performed as horn soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New England Conservatory Orchestra, and the North Shore Philharmonic. Before joining the BSO at the beginning of the 1979 Pops season, Mr. Katzen was fourth horn with the San Diego Symphony and second horn with the Grant Park Symphony in Chicago. Born in Rochester, New York, Mr. Katzen began playing the piano when he was two and cello when he was nine. Two years later he took up the horn at the Eastman School of Music Prepara-



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986
5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

tory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended Indiana University School of Music, where his teachers were Michael Höltzel and Philip Farkas; the course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor of music degree and graduating "with distinction," he did post-graduate work at Northwestern University, where he studied with Dale Clevenger.

Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. Mr. Mackey began his musical training at the age of eleven with trumpet and switched to the horn two years later. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was also with the Boston Symphony. During his career Mr. Mackey was a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland; he left the Cleveland Orchestra in 1963 to become solo horn of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra many times. Before joining the BSO he was a freelance musician in the Los Angeles studios for eight years and attended the Marlboro Music Festival in Vermont for nine summers. His first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relating to the composer. Mr. Mackey teaches at the New England Conservatory of Music and at Boston University.

Pianist **Nina Ferrigno** currently performs with the AUROS Group for New Music in Boston, and with the Boston Modern Orchestra Project. She has performed at Carnegie Hall and at Jordan Hall at New England Conservatory. She has also been heard at the Gardner Museum in its Young Artists Showcase Series and has performed live on WGBH-FM's "Classical Morning" and "Boston Performances." She appears regularly with members of the Boston Symphony in chamber concerts at Symphony Hall and in Seiji Ozawa Hall at Tanglewood. Ms. Ferrigno's festival appearances include the New Hampshire Music Festival in Plymouth, Banff, Music Academy of the West, and the Norfolk Chamber Music Festival. She is also a regular guest artist on the chamber music series of the Orlando Philharmonic Orchestra in Florida. She has performed recently at the Lake Winnipesaukee Festival in New Hampshire with BSO principal horn James Sommerville, and at Tanglewood with members of the Boston Symphony. In the autumn of 2000 she was an artist-in-residence at the Banff Centre for the Performing Arts in Alberta, Canada. Ms. Ferrigno received degrees with distinction in performance from New England Conservatory of Music, where her principal teachers were Wha Kyung Byun and Randall Hodgkinson.

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

(617) 542-6913

BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
Music Director

The Tanglewood Association of the
Boston Symphony Association of Volunteers
Tanglewood Opening Night Celebration Committee

Jane & Seymour Glaser
Margery & Lewis Steinberg
Co-Chairs

The Tanglewood Opening Night Celebration
is sponsored by

NEC

Tanglewood Opening Night Celebration
Friday, July 6, 2001

Benefactors

Jane & Jack Fitzpatrick
Nancy Fitzpatrick & Lincoln Russell
Robert & Luise Kleinberg
Harry S. Patten, Inland Management Corporation
Dr. Raymond & Hannah H. Schneider

Sponsors

Joyce & Berton Ahrens
Shokoufe & Lloyd Albin
Reginald Alleyne
Mr. & Mrs. Ronald Altman
Ms. Helen Altman
Peter Alvarez
Dan Berley & Ellen Schiff
Jerry & Honie Berko
Elayne P. Bernstein
Roberta & George Berry
Lee & Sydelle Blatt
Dr. Stanley & Gail Bleifer
Jane & Jay Braus
Jan Brett & Joseph Hearne
Judy & Simeon Brinberg
Marion P. Brown & Bruce Marrs Brown
Samuel B. & Deborah D. Bruskin
Mr. & Mrs. Joseph L. Cohen
Clive & Ann Cummis
Mary & Warren Eginton
Mrs. Elaine Sargent-Elman & Mr. Lee Elman
Harvey & Janine Engel
Dale & Ann Fowler
Susan & John Franzis
Audrey & Ralph Friedner
David & Louise Galpern
Sydnie & Herbert Geismar
Paul & Rochelle Gendler
Dr. Donald & Phoebe Giddon
Arnold Golber
Arthur & Angela Goldberg
Ina R. Gordon
Corinne & Jerry Gorelick
Susan & Richard Grausman
Barbara & Nathan Greenberg
Harold Grinspoon & Diane Troderman
Gary F. Gut & Patricia Casale
Michael Halperson
Dr. Lynne B. Harrison
Marjorie & Samuel Hendler
Maureen & Paul J. Hickey
Susie & Stuart Hirshfield
Arnold & Helen Hoffman
Beth Holland - Sonia Alden Foundation
Lila & Richard Holland
Leslie & Stephen Jerome
Michael & Pepi Kahn
Linda F. Vogel Kaplan
Leonard & Marcia Simon Kaplan
Murray S. & Natalie Katz
Mr. and Mrs. Bruce Kelly
Bill & Marilyn Larkin
Bill & Barbara Leith
Mr. & Mrs. Robert J. Lepofsky

Murray & Patti Liebowitz
Joyce & Ed Linde
Ed & Elaine London
Clara F. & David J. Londoner
Gerry & Sheri Lublin
Mrs. Edward M. Lupean & Diane H. Lupean
Jean M. Margolin
Shirley & Jay Marks
Linda & Matthew Matluck
Dr. Robert & Jane B. Mayer
Carol & Tom McCann
Betsey & David McKearnan
Joan Mendelson
Richard & Dr. Marian Meyers
Thomas J. Moloney & Molly K. Heines
Evelyn Stefansson Nef
Mrs. Robert B. Newman
Lyn & Bob Petricca
Roxane Phillips
John & Pat Pollok
Claire & Millard Pryor
Lila & Gerald Rauch
Gloria & James Q. Riordan
Barbara & Michael Rosenbaum
Dr. Robert & Esther Rosenthal
Lydia & Jonathan Rosner
Joseph D. Roxe
Suzanne & Burton Rubin
Jane & Alan Salamon
Barbara & Bill Saltzman
Melissa Séré
Robert & Helene Shapiro
Anne & Barry Sheridan
Lester & Marilyn Shulklapper
Robert & Scott Singleton
Frimet Sklar
Dr. Norman & Mrs. Erma Mann Stearns
Janet & Michael Suisman
Wayne Sunday
Scott A. Trexler
Myra & Michael Tweedy
Larry Vaber
Loet & Edith Velmans
Stephen & Dorothy Weber
Frederic & Jacqueline Werner
Dr. Stuart R. Wolk & Ms. Lynn Freberg
Shirley & Ira Yohalem
Dr. & Mrs. Nicholas T. Zervas
Simon H. & Esther Zimmerman
Richard M. Ziter, M.D.

Patrons

Anonymous (2)
Jacqueline L. & Herman D. Becker
Lee & David Betensky
Ms. Barbara Cohen-Hobbs & Mrs. Ruth Cohen
Julie & Andres Diaz
Drs. Peter C. & Ellen Philips Donshik
Mr. & Mrs. George M. Elvin
Daniel & Shirlee Freed
Leslie & Johanna Garfield
Judith & Morris Goldsmith
Joseph & Mary Jane Handler
Peggy & Richard Houdek
Gilbert Katz
Howard & Nancy Kaufman
Nan & Stephen Kay
Dr. & Mrs. Joseph Kolker
Norma & Sol D. Kugler
Mr. & Mrs. Maurice Lazarus
William & Shirley Lehman
Dr. & Mrs. Eugene Leibowitz
Mary Rose Ryan O'Connell
Dr. Richard & Laura Pasternak
Rolando, Karin & Kristina Perez
Claudio & Penny Pincus
J. Anderson & Margaret G. Plumer
Marc & Kathryn Roberts
Doreen Blanc Rockstrom
Arnold & Louise Sagalyn
Robert M. Sanders
Gary S. Schieneman & Susan B. Fisher
Alan & Lois Schottenstein
Jane & Martin Schwartz
Betsey & Mark Selkowitz
Arthur & Judith Sellner
Richard & Carol Seltzer
John & Jeanne Talboudet
Harvard & Ann Tigler
June Ugelow
Liz & Irv Weiser
R. W. Wise, Goldsmiths, Inc.

Donations

Ronald L. & Barbara A. Peaker

Names listed as of June 21, 2001

NEC and the BSO

Partners in Music

Since 1986

imagination. Solutions.

NEC

www.necus.com

Communications • Semiconductors • Display • Computers

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, July 6, at 8:30
SPONSORED BY NEC

SEIJI OZAWA conducting

BEETHOVEN — Symphony No. 8 in F, Opus 93
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

INTERMISSION

STRAUSS — *Don Quixote*, Fantastic Variations on a theme of knightly character, Opus 35
- Introduction—
- Theme and Variations—
- Finale

MSTISLAV ROSTROPOVICH, cello
STEVEN ANSELL, viola

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.



"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

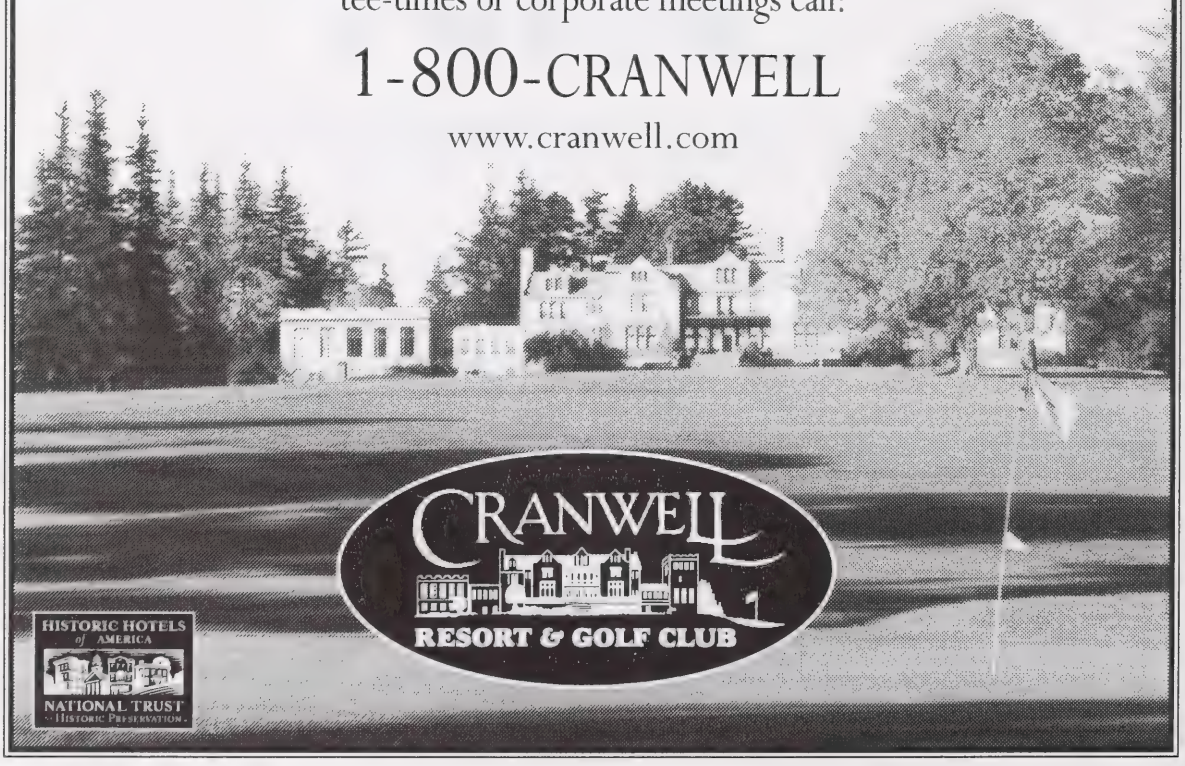


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com

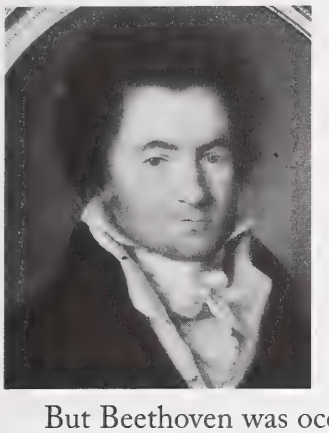


NOTES ON THE PROGRAM

Ludwig van Beethoven (1770–1827)
Symphony No. 8 in F, Opus 93

First performance: Vienna, February 27, 1814, Beethoven cond. *First BSO performances*: February 1882, Georg Henschel cond. *First Tanglewood performance*: August 5, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 19, 1991, Seiji Ozawa cond.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From



there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.

But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at a single concert, on December 22, 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on December 8, 1813. The Eighth was introduced on February 27, 1814, at a Sunday concert in Vienna that also included the Seventh Symphony, Beethoven's *Battle* Symphony (*Wellington's Victory*), and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship...but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is perhaps the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music.... Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to

Experience Kripalu — the ultimate retreat for body & soul



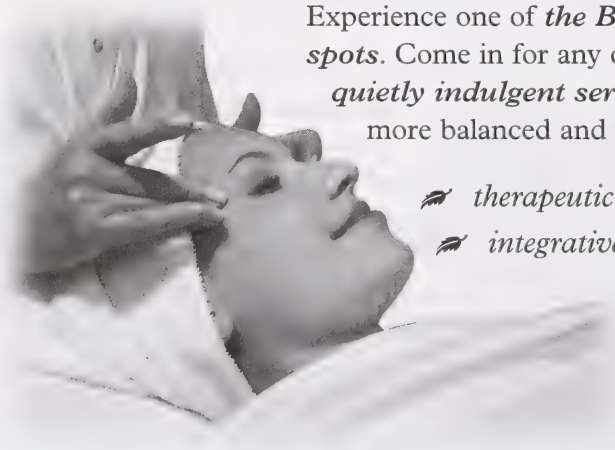
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts...characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was "*aufgeknöpft*," "unbuttoned," and this is the term commentators have seized upon to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive so typical of Beethoven; the end of the development virtually barrels into the recapitulation. The second movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome; the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maelzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden *fortissimo* tremolos.

The third movement is marked "Tempo di Menuetto" but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement constitute an *upbeat*—is displaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment that suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets that form the upbeat to the main idea and pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of *pianissimo* and *fortissimo*, with bouncing octaves in bassoon and timpani contributing to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

Richard Strauss (1864–1949)

Don Quixote, Fantastic Variations on a theme of knightly character, Opus 35

First performance: March 8, 1898, Gürzenische Städtische Orchester of Cologne, Franz Wüllner cond. *First BSO performances*: February 1904, Wilhelm Gericke cond., Rudolf Krasselt, cello, Max Zach, viola. *First Tanglewood performance*: August 3, 1940, Serge Koussevitzky cond., Gregor Piatigorsky, cello, Jean LeFranc, viola. *Most recent Tanglewood performance*: August 1, 1999, Tanglewood Music Center Orchestra and Gustav Mahler Jugendorchester, Seiji Ozawa cond., Yo-Yo Ma, cello, Yuri Bashmet, viola (Leonard Bernstein Memorial Concert). *Most recent Tanglewood/BSO performance*: August 7, 1994, Ozawa cond., Yo-Yo Ma, cello, Rebecca Young, viola.

Don Quixote came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes' immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares us for

the theme-and-variations organization of the score while at the same time warning us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Variations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treatments of its fundamental musical ideas. In *Don Quixote*, on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

*Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principles, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship betwen instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.* But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that arrangement was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral tutti passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.



The **Introduction** depicts a certain elderly gentleman of La Mancha reading romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. Harmonic sideslips hint that our hero's hold on reality is tenuous at best. After the solo oboe introduces us to the feminine ideal of our knight-to-be, his imagination carries him farther from the world of reality. Something snaps; he has gone mad. Here Strauss brings in the solo cello to present the actual **Theme** (*Moderato*), the first part of which is labeled "The Knight of the Rueful Countenance"; a countersubject is labeled "Sancho Panza," the loquacious manservant. **Variation I** (*Comodo*) recounts the familiar episode of the "giants" that are in fact windmills. The huge vanes revolve imperturbably. The Don races at them headlong and is tumbled to the ground. **Variation II** (*Warlike*) is the Don's attack on the stronger of two armies about to do battle. They are, however, really a flock of sheep, whose bleating fills the orchestra. **Variation III** (*Moderato*) represents the endless debates between the Don and Sancho. Then, in a radiant pendant to their conversation, the knight tells of his visions and dreams, in a passage filled with warmth and tender lyricism.

Variation IV (*Somewhat broader*) has Don Quixote attacking a procession of penitents carrying a sacred image of the Madonna, whom he takes to be a kidnapped maiden. Quixote is soon sprawled on the ground, and can rise only with difficulty. **Variation V** (*Very slowly*) deals with the Don's state of mind; a few fragments of one of his themes (on the solo cello) intertwine with that of his beloved Dulcinea. In **Variation VI** (*Fast*), Sancho, under orders to bring Dulcinea to receive the knight's homage, claims that three girls riding on donkeys are the Lady Dulcinea and two attendants. Strauss's jaunty tune in the oboes conjures up the hearty country wench reeking of garlic. When the Don attempts to address her in his most courtly manner, the girls ride away as fast as they can, leaving him in utter confusion. **Variation VII** (*A little calmer than the preceding*) is a virtuoso exercise in orchestration. Don Quixote and Sancho, blindfolded and seated

*This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the second cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

on a wooden horse, are told they will fly through the air to a lady in great distress. But the horse never leaves the ground, as indicated by the earthbound, pedal-point D in the bass instruments of the orchestra. **Variation VIII** (*Comodo*) depicts a journey by boat that almost ends in tragedy but closes with a quiet prayer of thanks for removal from danger.

Variation IX (*Fast and stormy*) has the Don chasing off two Benedictine monks whom he takes to be magicians. In **Variation X** (*Much broader*), a gentleman from Don Quixote's own village, concerned about the old man's condition, defeats him in battle, exacting from him a promise to refrain from knight-errantry for a year. Don Quixote makes his slow journey home. Now the clouds in his mind begin to clear away. A radiant A major chord—dominant of the home key of D—leads directly to the **Finale** (*Very calm*), a warm new version of Don Quixote's basic theme (solo cello), which leads gradually to the onset of death pangs. The cello recalls the principal ideas associated with the Don. Following his death, the orchestra adds its quiet *requiescat.*

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

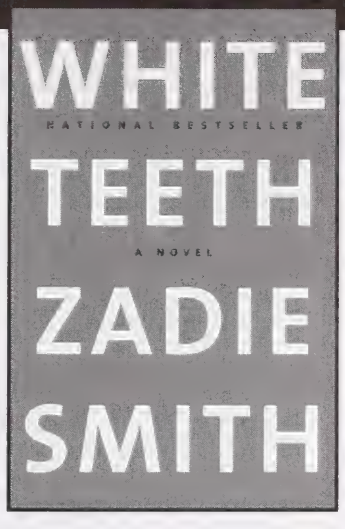
ARTISTS

Mstislav Rostropovich

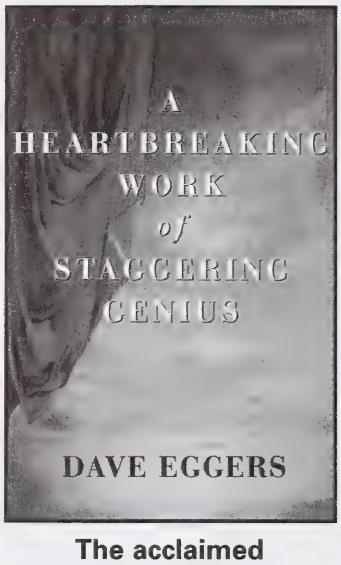


Mstislav Rostropovich made his Boston Symphony Orchestra debut as soloist with Erich Leinsdorf in October 1965, and has since appeared frequently with the orchestra, including performances under Seiji Ozawa at Symphony Hall and in New York in April 1997 in celebration of his seventieth birthday, when he was soloist in two world premieres (Bernard Rands's Cello Concerto No. 1 and Augusta Read Thomas's *Chanson*) and Strauss's *Don Quixote*. His most recent appearances with the BSO were for two Tanglewood concerts in August 1998, as soloist in concertos of Haydn and Shostakovich and as conductor of the season-ending performance of Beethoven's Ninth Symphony. He has recorded music of Shostakovich, Glazunov, Dvořák, and Tchaikovsky with Ozawa and the BSO. Mr. Rostropovich began the 2000-01 season with a celebration of his friend Seiji Ozawa's sixty-fifth birthday at the Saito Kinen Festival in Matsumoto, Japan. He then made his first visit to China, joining Ozawa in performances with the Shanghai and Beijing conservatory orchestras and holding master classes at each. He completed his Asian tour performing with the Malaysian Symphony Orchestra in Kuala Lumpur. In North America this season he conducted the Philadelphia Orchestra and gave a "concerto gala" tour, performing with the orchestras of Louisville, Dallas, Utah, Phoenix, Pasadena, and Vancouver. In Europe he appeared with the London Symphony Orchestra in London and on tour in Japan, and was the focus of "Rostropovich" festivals in Vienna and in Amsterdam. He conducted the Bavarian Radio Orchestra and led the Lithuanian Ballet in a staged production of *Romeo and Juliet* in Japan. Mstislav Rostropovich—or "Slava," as he is known to the music world—is internationally recognized as a consummate musician and an outspoken defender of human rights. He has recorded virtually the entire cello repertoire and has inspired many of this century's finest composers to create works especially for him. He was music director of the National Symphony Orchestra for seventeen seasons and regularly conducts such orchestras as the London Symphony, the Vienna Philharmonic, and Orchestre de Paris, as well as the leading orchestras of the world. As pianist, Mr. Rostropovich often accompanies his wife, the acclaimed soprano Galina Vishnevskaya, in recital. Mr. Rostropovich has devoted much of his career to music of the twentieth century. With the London Symphony, he has dedicated entire performances to the music of Britten, Shostakovich, Prokofiev, and Schnittke, and in 1992 he led concert performances of Shostakovich's *Lady Macbeth*

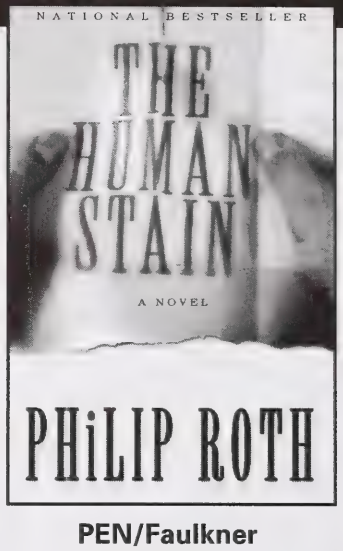
The Best Paperbacks for Summer



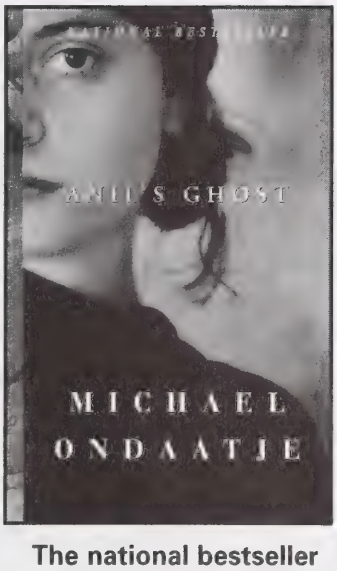
"The first great novel of the new century."
—San Francisco Chronicle



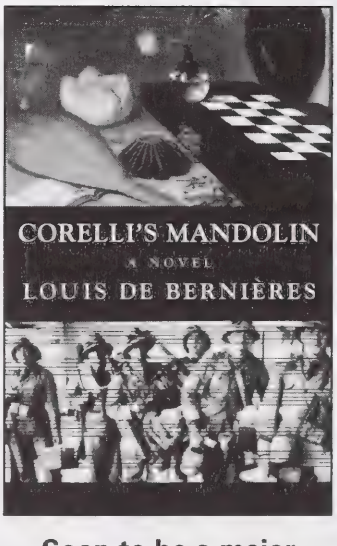
The acclaimed #1 bestseller



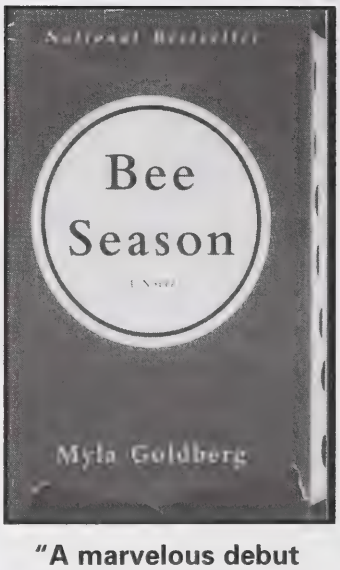
PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of The English Patient



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

of the Mtsensk Region, which had not been performed in its original version since 1932. Mr. Rostropovich has conducted the world premieres of almost sixty orchestral works and three major operas: Schnittke's *Gesualdo* and *Life with and Idiot*, and Shchedrin's *Lolita*. As president of the Evian Festival in France, he conducted the premieres of four chamber operas, including Augusta Read Thomas's *Ligeia* and Sofia Gubaidulina's *Aquarium*. Composers including Shostakovich, Prokofiev, Britten, Dutilleux, Bernstein, Bernard Rands, and many others have dedicated more than 170 works to Rostropovich. He holds more than forty honorary degrees and has been honored with awards and decorations including Knight Commander of the British Empire, Commander of the Legion of Honor of France, membership in the Academy of Arts of the French Institute, the "Preamium Imperiale" from the Japan Art Association, the Presidential Medal of Freedom, and a Kennedy Center Honor. He shared the 1995 Polar Prize with Elton John. Prior to leaving the USSR in 1974 he received the Stalin and Lenin prizes and was named a People's Artist of the USSR. Rostropovich's tireless defense of human rights includes his support of dissident Alexander Solzhenitsyn. At great risk to his life and freedom he joined those in the Russian White House in 1991 to resist the attempted coup, for which he was awarded the State Prize of Russia. His many awards on behalf of his human rights efforts include the Annual Award of the International League of Human Rights. His current efforts are channeled toward helping children's health in Russia; since its founding in 1992 the Vishnevskaya-Rostropovich Foundation has sent more than $5 million in medicine, food, and equipment to children's hospitals in Russia.

Steven Ansell



Steven Ansell joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty years ago and with which he has toured extensively throughout the world. Mr. Ansell is a graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle; he also holds an honorary doctorate from Rhode Island College. Other teachers included Vilem Sokol, Raphael Hillyer, and Walter Trampler. Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Deer Valley festivals. The recipient of an honorary doctorate from Rhode Island College, Mr. Ansell currently teaches at the Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.


La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, July 7, at 8:30

RAFAEL FRÜHBECK DE BURGOS conducting

MOZART — Serenade No. 6 in D, K.239, *Serenata notturna*
Marcia: Maestoso
Menuetto
Rondeau: Allegretto

MOZART — Violin Concerto No. 5 in A, K.219
Allegro aperto
Adagio
Tempo di menuetto—Allegro—Tempo di menuetto
ITZHAK PERLMAN

INTERMISSION

STRAUSS — *Ein Heldenleben* (*A Heroic Life*), Tone poem, Opus 40
The Hero—The Hero's Adversaries—
The Hero's Companion—The Hero's Battlefield—
The Hero's Works of Peace—The Hero's Escape
From the World and Fulfillment
MALCOLM LOWE, solo violin

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

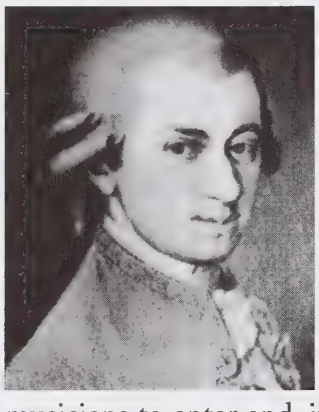
Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Serenade No. 6 in D, K.239, *Serenata notturna*

First performance: not known; composed in January 1776. *First BSO performances*: December 1921, Vincent D'Indy cond. *First Tanglewood performance*: August 7, 1983, Christoph Eschenbach cond. *Most recent Tanglewood performance*: August 12, 1990, André Previn cond.

A large part of Mozart's musical output—especially during the years before he went to Vienna for good—consisted of what we would call background music, compositions written for a party given by some socially prominent Salzburger, to be played perhaps during dinner to the inevitable non-musical accompaniment of conversation and the clatter of silverware and crockery. The lucky patrons who had the good fortune to find a genius providing the music for their party (whether they appreciated this fact or not) usually remain unidentified. Such is the case with the *Serenata notturna*. From Mozart's own dated manuscript, we know that he composed the piece in the month of January, when outdoor musical activity would have been out of the question.



As with so many eighteenth-century serenades, the first movement is a march, theoretically designed to allow the musicians to enter and, if played again at the end, to exit. (Of course, string players—especially cellists and bassists—are not likely to march while playing, but the tradition grew up at a time when most serenades were for wind ensembles.) The playing off of



solo quartet against the larger string ensemble punctuated by timpani lends a *concerto grosso* quality to the piece, and the occasional pizzicatos in the larger string group suggest guitars and other plucked string instruments that would often be part of a real serenade. The minuet has a Gallic grace, varied by the use of the solo ensemble alone for the Trio. The closing rondo is the largest movement of this short, delightful work. One of the episodes comes as quite a surprise, with a sudden shift to a 3/4 Adagio for a steady dance-like passage presented by the solo quartet, soon followed by a 2/4 Allegro in the full ensemble. Both of the tunes presented here are interpolations, apparently melodies well known to Mozart's audience but forgotten today. They are included as a kind of joke, but even though we have lost the key to understanding its point, we can't complain, since the rondo theme recurs and concludes with the greatest charm and good humor.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219

First performance: not known; composed 1775. *First BSO performance*: December 31, 1907, in Providence, Rhode Island, Karl Muck cond., Carl Wendling, violin. *First Tanglewood performance*: July 17, 1949, Serge Koussevitzky cond., Dorotha Powers, violin. *Most recent Tanglewood performance*: January 25, 1997, André Previn cond., Pamela Frank, violin

In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg. The

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down the staircase of the archiepiscopal palace—but meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major concerto, K.219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F-sharp, or beyond—and the music for which he chooses it almost always partakes of a special and softly moonlit luminosity.

Mozart marks the first movement "*Allegro aperto*," a designation used apparently only by him and only in three other places, one being the first movement of his D major concerto for flute, K.314(285d). As a non-standard term, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" Allegro—something, one would imagine, not too fast, with a sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occasion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the "*Soave sia il vento*" trio in *Così fan tutte*, then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtations minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

—Michael Steinberg

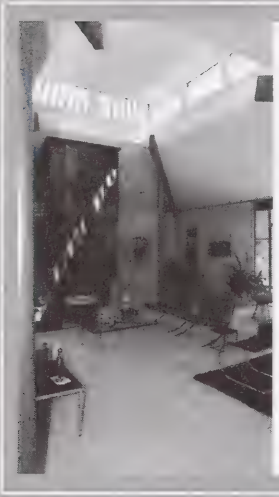
Richard Strauss (1864–1949)
Ein Heldenleben (*A Heroic Life*), Tone poem, Opus 40

First performance: March 3, 1899, at a Frankfurt Museum concert, Strauss cond. *First BSO performances*: December 1901, Wilhelm Gericke cond. *First Tanglewood performance*: July 29, 1962, Erich Leinsdorf cond. *Most recent Tanglewood performance*: July 6, 1986, Seiji Ozawa cond.

Seventy-eight years separate Strauss's first composition and his last. For almost forty years, he devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome* in December 1905. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. The *Guntram* experience cost him lots of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben*, as well as in such works as the *Symphonia domestica* and the opera *Intermezzo*. The sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in the setting of Eichendorff's *Im Abendrot* (one of the Four Last Songs), Strauss built a wondrously moving monument to their enduring devotion.

After *Guntram*, at any rate, Strauss returned to a path he had already explored for

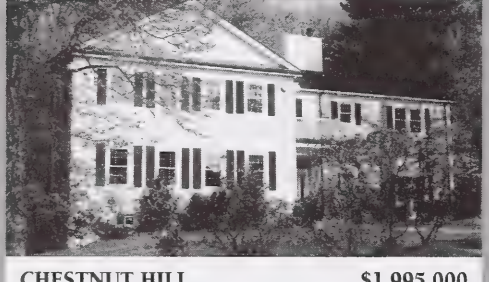
Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space. **Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com

a half-dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the twenty-one-year-old Strauss had fallen under the thrall of a much older composer and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy *Aus Italien* ("From Italy"), which, at least to some degree, was still tied to the old tradition. But the next work, *Don Juan*, completed September 1888—a work of astonishing verve, assurance, and originality—represented total commitment to the "future." Even allowing for the interruption to complete *Guntram*, the series of tone poems was continued at high speed and with the most vigorous invention: *Death and Transfiguration* in 1889, the revised *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Thus Spoke Zarathustra* in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts followed at some distance—the *Symphonia domestica* in 1904 and the *Alpine Symphony* in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben*.



"*Ein Heldenleben*" is usually translated as "A Hero's Life"; argument, however, could be made that "A Heroic Life" comes even closer. But who is the hero? Two details point to Strauss himself. Though generally irritated by requests for "programs" and insistent that music's business was to say only those things that music could uniquely say, Strauss authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere on March 3, 1899, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss. Another is called "The Hero's Works of Peace" and is woven from quotations of earlier Strauss scores.

The first large section of the work, swaggering, sweet, impassioned, grandiloquent, sumptuously scored, depicts **The Hero** in his changing aspects and moods. Next comes the scene of **The Hero's Adversaries**, the grudgers and the fault-finders, including drastically different music—sharp, prickly, disjunct, dissonant. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero. The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**. The single violin is again absorbed into the orchestral mass and we hear love music, as luch as only Strauss could make it. Briefly the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

The music becomes more quiet and we have arrived at one of the score's most remarkable sections, **The Hero's Works of Peace**. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan*, *Also sprach Zarathustra*, *Death and Transfiguration*, *Don Quixote*, *Macbeth*, and his song *Traum durch die Dämmerung* ("Dreaming at Twilight"). This episode is one of Strauss's orchestral miracles, richly blended, yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way

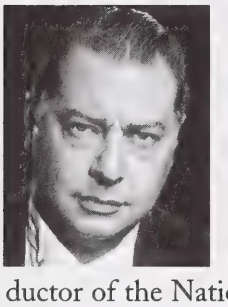
to renunciation (this is indeed very unlike the real Richard Strauss). The final section is called **The Hero's Escape from the World and Fulfillment**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the *pianissimo* close with violins, timpani, and a single horn. But Strauss reconsidered, and in the few days between Christmas 1898 and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority, and one that at least touches *fortissimo*.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and, before that, music critic for twelve years of the *Boston Globe*, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Mr. Frühbeck de Burgos has been general music director of the Berlin Radio Orchestra, music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, Dusseldorf Symphony, and Montreal Symphony, and principal guest conductor of the National Symphony Orchestra in Washington, D.C. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He was recently named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Since his North American debut with the Philadelphia Orchestra, Rafael Frühbeck de Burgos has conducted virtually all the major orchestras in North America. He is a regular guest conductor of most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg philharmonic orchestras, the German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras, and has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, and Switzerland). He toured North America with the Vienna Symphony three times in the 1990s. In 1992-93 he led the Spanish National Orchestra on a tour of the United States; he returns for a United States tour with this ensemble in 2001. Recent and future engagements in America include concerts with the Philadelphia Orchestra and the Boston, National, and Cincinnati symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlantida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in January and February 1971. His Tanglewood debut last summer—when he led two concerts, including the season-closing performance of Beethoven's Ninth Symphony—marked his first return to the BSO podium since his 1971 BSO debut.

Itzhak Perlman



Itzhak Perlman's talent, charm, and humanity are recognized by audiences throughout the world, as is the irrepressible joy of music-making he communicates. Born in Israel in 1945, Mr. Perlman completed his training at the Academy of Music in Tel Aviv. He moved to New York and appeared on the Ed Sullivan Show in 1958. Following his studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Leventritt Competition in 1964, leading to a burgeoning worldwide career. He has appeared with every major orchestra and in recitals and at festivals throughout the world. During the past several years Mr. Perlman has also appeared on the conductor's podium with many major ensembles. In his most recent Tanglewood appearance last August, he made his Boston Symphony Orchestra conducting debut in the dual role of conductor and soloist, performing the two Romances for violin and orchestra by Beethoven and also leading symphonies by Brahms and Mozart. In September 2001 he began his tenure as principal guest conductor of the Detroit Symphony. During the 2001-02 season, Mr. Perlman will make his conducting debuts with the Berlin Philharmonic, the Royal Concertgebouw, the Minnesota Orchestra, and the Saint Louis, Atlanta, Milwaukee, and Indianapolis symphonies. His Utah Symphony conducting debut will be part of the Olympic Arts Festival at the 2002 Winter Olympic Games in Salt Lake City. Another highlight of the season is a December 2001 concert with Yo-Yo Ma and Emanuel Ax in Beethoven's Triple Concerto with the Philadelphia Orchestra and Wolfgang Sawallisch for the orchestra's inaugural concert in its new home, the Kimmel Center for the Performing Arts. Mr. Perlman has a long association with the Israel Philharmonic. In November 1987 he joined the IPO for concerts in Warsaw and Budapest, the first performances by that orchestra and soloist in Eastern bloc countries. He joined the orchestra in 1990 for its first visit to the Soviet Union and in 1994 for its visits to China and India. Mr. Perlman has been featured in numerous national publications and on television. He has won four Emmy Awards, most recently for the PBS documentary "Fiddling for the Future," a film about the Perlman Summer Music Program. He also received Emmys for the PBS special on Klezmer music, "In the Fiddler's House," and for the PBS documentary of his historic trip to the Soviet Union with the Israel Philharmonic, "Perlman in Russia." During the March 2001 Academy Awards telecast, he and cellist Yo-Yo Ma performed excerpts from the five film scores nominated in the category of Best Original Score. One of his proudest achievements was his collaboration with film score composer John Williams in Steven Spielberg's Academy Award-winning film *Schindler's List*, in which he performed the violin solos. Mr. Perlman's best-selling recordings have garnered fifteen Grammy Awards, including his 1996 award for "The American Album" with Seiji Ozawa and the BSO. Other releases include a Grammy-nominated live recording of Beethoven and Franck sonatas with pianist Martha Argerich on EMI; "Cinema Serenade" and "Cinema Serenade 2," with John Williams conducting the Pittsburgh Symphony and Boston Pops Orchestra, respectively, on Sony Classical, and the Mendelssohn Violin Concerto and the Brahms Double Concerto with Yo-Yo Ma, Daniel Barenboim, and the Chicago Symphony on Teldec. In 1995 EMI honored Mr. Perlman on the occasion of his fiftieth birthday as "Artist of the Year," releasing a twenty-one-disc set entitled "The Itzhak Perlman Collection." He has received honorary degrees from many institutions, including Harvard, Yale, Brandeis, Roosevelt, Yeshiva, and Hebrew universities. President Reagan honored Mr. Perlman with a "Medal of Liberty" in 1986, and in December 2000, President Clinton awarded him the "National Medal of Arts." Numerous publications and institutions have paid tribute to Itzhak Perlman as aritst and humanitarian; his devotion to the cause of the disabled is an integral part of his life. Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984.

2001 Tanglewood

Sunday, July 8, at 2:30

The Boston Symphony Orchestra is pleased to present the
PITTSBURGH SYMPHONY ORCHESTRA
MARISS JANSONS, Music Director and Conductor

MOZART — Symphony No. 35, K.385, *Haffner*
- Allegro
- Andante
- Menuetto: Trio
- Finale: Presto

STRAUSS — Suite from *Der Rosenkavalier*

INTERMISSION

TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64
- Andante—Allegro con anima
- Andante cantabile, con alcuna licenza
- Valse. Allegro moderato
- Finale: Andante maestoso—Allegro vivace—Moderato assai e molto maestoso—Presto—Molto meno mosso

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

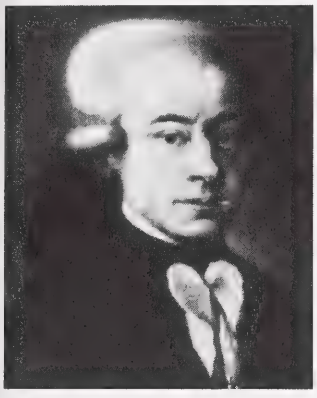


NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 35, K.385, *Haffner*

First performance: March 29, 1783, Vienna. *First BSO performance*: January 1885, Wilhem Gericke cond. *First Tanglewood performance*: July 21, 1951, Charles Munch cond. *Most recent Tanglewood performance*: July 19, 1998, James Conlon cond.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Constanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)



Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil and was able to send individual movements via post, the last of them accompanied by a letter dated August 7. There is no evidence regarding the exact date of the premiere, but Leopold presumably prepared the serenade for performance, and we may assume that it was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work. Leopold sent the original score back to Vienna; when Wolfgang saw it again, he



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

wrote: "My new Haffner Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to fit better the normal canons of concert use—four movements (with only a single minuet)—and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29, 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic *scena*, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music at a party would not likely have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic" in a way that required the listener's full attention, rather than just the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet offers a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) contrasting with a more graceful Trio.

Destination Imagination


Richard Easton in *Camelot*

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. He was also clearly pleased enough with the finale to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

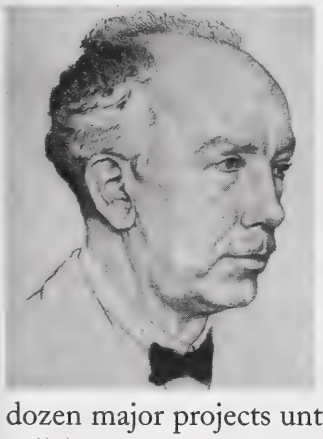
—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Richard Strauss (1864–1949)
Suite from *Der Rosenkavalier*, Opus 59

First performance of complete opera: January 26, 1911, Dresden Court Opera, Ernest von Schuch cond. *First performance of the Suite*: October 5, 1944, New York Philharmonic, Artur Rodzinski cond. *First BSO performance of the Suite*: January 1949, Thor Johnson cond. *First Tanglewood performance*: August 13, 1955, Pierre Monteux cond. *Most recent Tanglewood performance*: July 3, 1997, Seiji Ozawa cond.

By 1909 Strauss was, with Puccini, the most famous and the richest composer alive. He had written a string of orchestral works—*Aus Italien*, *Macbeth*, *Don Juan*, *Ein Heldenleben*, *Tod und Verklärung*, *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and the *Symphonia domestica*—many of which at once became indispensable repertory items; he had emerged as an important song composer; and latterly, with *Salome* in 1905 and *Elektra* at the beginning of 1909, he had made his mark in the opera world, and in a big way. As far back as 1903 he had seen Max Reinhardt's Berlin production of a new adaptation of Sophocles' *Electra* by the then twenty-nine-year-old Viennese poet Hugo von Hofmannsthal. It interested him as possible operatic material, but not until 1906 did he ask von Hofmannsthal for permission to set the play. It was the prelude to an extraordinary working friendship that lasted through a further half-dozen major projects until the poet's death in 1929 and that properly began with their collaboration on *Der Rosenkavalier*. Drawing on a vast range of sources, von Hofmannsthal provided a libretto of which Strauss said that it practically set itself to music. The action takes place in eighteenth-century Vienna. In brief: the young wife of Field Marshal von Werdenberg has taken as lover the seventeen-year-old Count Octavian Rofrano. She receives a call from an impoverished and chawbacon country cousin, Baron Ochs auf Lerchenau, who has come for advice. He has arranged to become engaged to Sophie von Faninal, daughter of a newly rich and newly ennobled army contractor who is as keen to benefit from Ochs's title as Ochs is to get hold of some of the Faninal money. Custom—and this is entirely an invention of von Hofmannsthal's—demands that the formal proposal be preceded by the presentation to the prospective bride of a silver rose: can the Marshal's lady suggest a young man of suitable bearing and background to take on the role of the rose-bearing knight, the "Rosenkavalier"? The Marschallin, as she



is always referred to, suggests Octavian. Octavian and Sophie fall in love at sight; by means of a series of degrading tricks the projected Ochs-Faninal alliance is undermined; and the Marschallin and Ochs renounce Octavian and Sophie respectively, the former with sentimental dignity, the latter in an atmosphere of rowdy farce.

The *Rosenkavalier* Suite consists of the following passages from the opera: the Prelude, which depicts with drastic explicitness the bedtime fun of the Marschallin and Octavian; the scene of Octavian's presentation of the silver rose to the blushing sixteen-year-old Sophie and the subsequent conversation of the two; music associated with Ochs, specifically the waltz in which he states that no night with him can ever be too long; the trio—three simultaneous sololoquies actually—of the Marschallin, Octavian, and Sophie, just after Octavian, not without a somewhat angry nudge from the Marschallin, has found the courage to cross the stage from his old love to his new; the final duet of Octavian and Sophie; and another of Ochs's waltzes, an exuberant one to which he sings that he can't help it, he just has the good luck of all Lerchenaus (this is the one item in the suite that departs from the sequence of events in the opera, the arranger obviously wanting a bang-up finale).

The publisher's catalogue, incidentally, abounds in arrangements of music from *Der Rosenkavalier* for, among other things, piano and piano duet, unaccompanied violin or

THE BARD MUSIC FESTIVAL
REDISCOVERIES

Twelfth Season



Debussy
and His World

August 10–12
August 17–19

Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf

Do you groove to the sound of a bass?



Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

flute or cello (all available in simplified versions), mandolin or two mandolins or two mandolins with piano, band arrangements for each branch of service (all had distinctive combinations in the bands of the old German and Austrian armies), Schrammel quartet (the combination of two violins with guitar and accordion one hears in Viennese wine gardens), zither, and Hitler Youth Orchestra. The 1945 orchestral suite, though some may object to a certain lack of sensibility with which the juxtapositions have been managed, is not the worst of these.

—Michael Steinberg

Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony No. 5 in E minor, Opus 64

First performance: November 26, 1888, St. Petersburg; Tchaikovsky cond. *First BSO performances*: October 1892, Arthur Nikisch cond. *First Berkshire Festival performance*: August 16, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 11, 1940, Koussevitzky cond. *Most recent Tanglewood performance*: July 23, 2000, Seiji Ozawa cond.

Since the premiere of his Fourth Symphony in 1878, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished



Eugene Onegin and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the Serenade for Strings, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs. Tchaikovsky himself led the premiere of his Fifth Symphony on November 26, 1888, in St. Petersburg.

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (1) Murmurs, doubts, plaints, reproaches against xxx. (11) Shall I throw myself in the embraces of faith???"

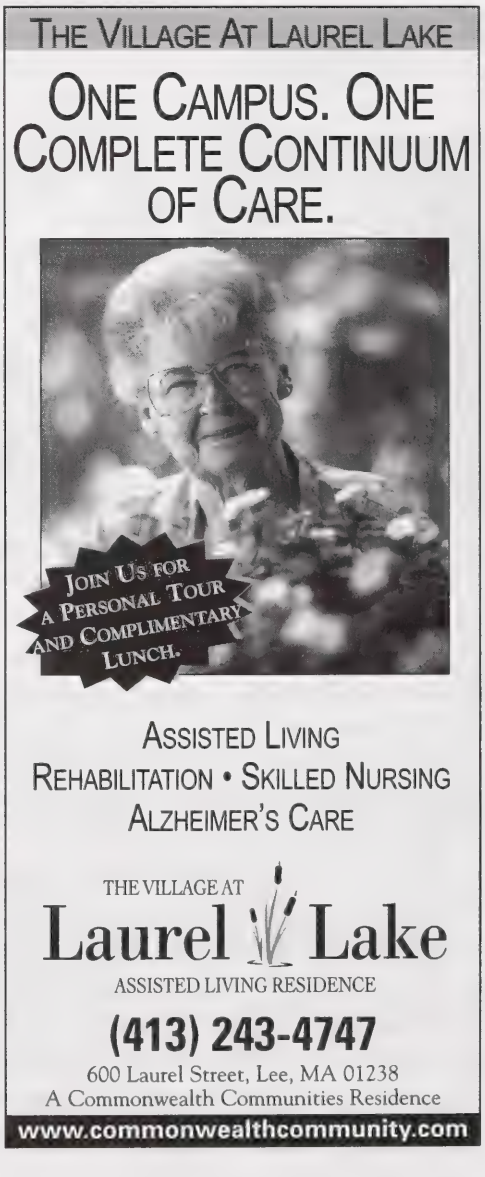
xxx is less likely to be a particular person than what he usually refers to in his diary as Z or THAT—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an enervated ghost that approaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody, his delight in "strong effects" and his skill at

bringing them off, his fire and sentiment—these need neither introduction nor advocacy. As to the orchestra, Tchaikovsky produces remarkable effect with remarkable economy. His orchestra is anything other than extravagant, but the power and vividness of its *fortissimo* is amazing. And what delight there is in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of the second violins); the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song; the growls into which that movement subsides (with the timpani roll as the top note in a chord of cellos, basses, and bassoon); the low strings again in the measures that introduce the second movement's famous horn solo; those great, swinging pizzicato chords that break the silence after the catastrophe; those faintly buzzing notes for stopped horns in the waltz; the enchantingly inventive filigree throughout the middle part of that movement; those propulsive chuggings of cellos, basses, drums, and bassoons in the finale; the tough brilliance of the woodwind lines and the firmness of their basses.

The composer's own feelings about his Fifth Symphony blew hot and cold, not only about the music itself, but even as to whether he might have been "played out" as a composer. Of course Tchaikovsky had not written himself out. As soon as he returned from a journey to Prague, where the experience of conducting the Fifth produced the





most depressed of all his reports on that work (the composer's own feelings about the Fifth blew hot and cold), he began work on *The Sleeping Beauty*. Within another year his finest operatic score, *The Queen of Spades*, was on its way, with *The Nutcracker* and *Pathétique* Symphony yet to come.

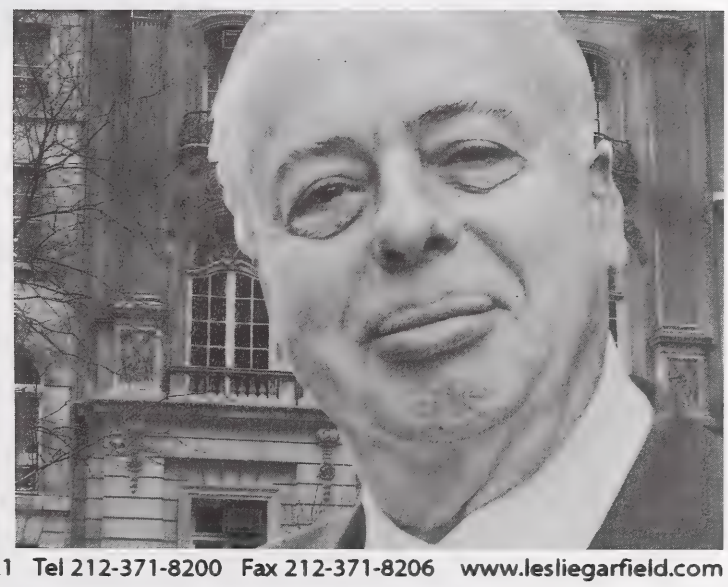
Tchaikovsky begins the Fifth with a portentous introduction. The tempo is fairly slow, the colors (low clarinets and low strings) are dark. The theme, suggestive here of a funeral march, sticks easily in the memory. Let us call it the Fate theme. Its rhythm is distinctive enough to be recognizable by itself, and that will prove to be useful. The introduction gradually subsides, coming to a suspenseful halt. When the main part of the first movement begins, the tempo is quicker and the main theme is new; nonetheless, we hear a connection because the alternating chords of E minor and A minor in the first twelve measures are the very ones with which the Fate theme was harmonized. Tchaikovsky boils this up to a *fortississimo* climax, then goes without break into a new, anguished theme for strings with characteristic little punctuation marks for the woodwinds. With these materials he builds a strong, highly energized movement, which, however, vanishes in utter darkness.

In 1939, Mack David, Mack Davis, and André Kostelanetz came out with a song called "Moon Love." It had a great tune—by Tchaikovsky. It is the one you now hear the horn play, better harmonized and with a better continuation. Before it begins, dense, dark chords set mood, key, and pace. Unlike the cobblers of "Moon Love," Tchaikovsky is under no obligation to round off the tune and finish it. With a slight speeding up, it devolves into a brief duet with oboe, before the cellos take up the melody, the violins expanding on what the oboe sang before. Flexibility is of the essence here: Tchaikovsky indicates "some freedom" ("*alcuna licenza*") as part of his general direction for this movement, instructs the horn soloist to play "*dolce con molto espressione*," and in addition con-

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)

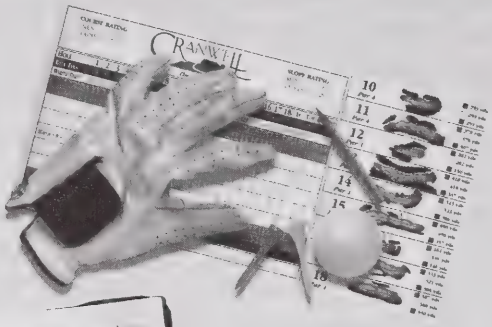


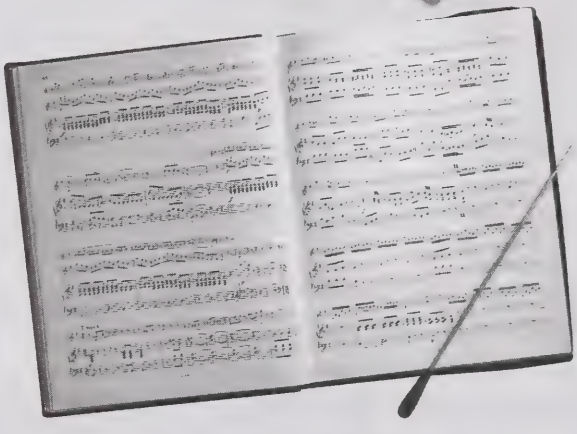
Leslie J. Garfield & Co., Inc.

Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

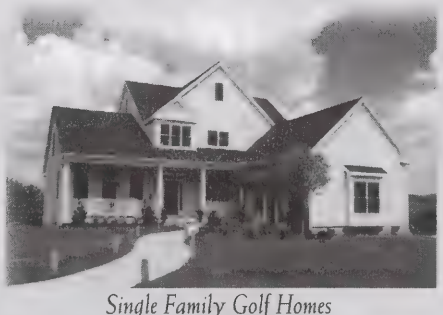
NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.
FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining – complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

stantly modifies the tempo with "*animando*," "*ritenuto*," "*sostenuto*," "*con moto*," and the like.

When he has built some grand paragraphs out of the horn melody and its various continuations, Tchaikovsky speeds up the music still more, at which point the clarinet introduces an entirely new and wistful phrase. The spinning out of this idea is brutally interrupted by the Fate theme. The music stops in shocked silence. The great pizzicato chords I mentioned earlier restore order, the violins take up the horn melody, which other instruments decorate richly. Once again there is a great cresting, and once again the Fate theme intervenes, but this time there is no real recovery. "Resignation before Fate?"

In place of a scherzo, Tchaikovsky gives us a graceful, somewhat melancholic waltz. Varied and inventive interludes separate the returns of the initial melody, and just before the end, the Fate theme ghosts softly over the stage.

The finale begins with the Fate theme, but heard now in a quietly sonorous E major. This opening corresponds to the introduction of the first movement. This time, though, the increase in tempo is greater, and the new theme is possessed by an almost violent energy. A highly charged sonata form movement unfolds. Toward the end of the recapitulation, Fate reappears, this time just as a rhythm. This leads to an exciting and suspenseful buildup, whose tensions are resolved when the Fate theme marches forward in its most triumphant form: in major, *fortissimo*, broad, majestic. The moment of suspense just before this grand arrival has turned out to be a famous audience trap. The grand B major chords and the pause that follows them represent a colon, not a period, and people who haven't really been listening but have noticed that the music has stopped are liable to a premature ejaculation of applause at this point. After the Fate theme has made its splendid entrance, the music moves forward into a headlong *presto*, broadening again for the rousing final pages.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and, before that, music critic for twelve years of the *Boston Globe*, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

ARTISTS

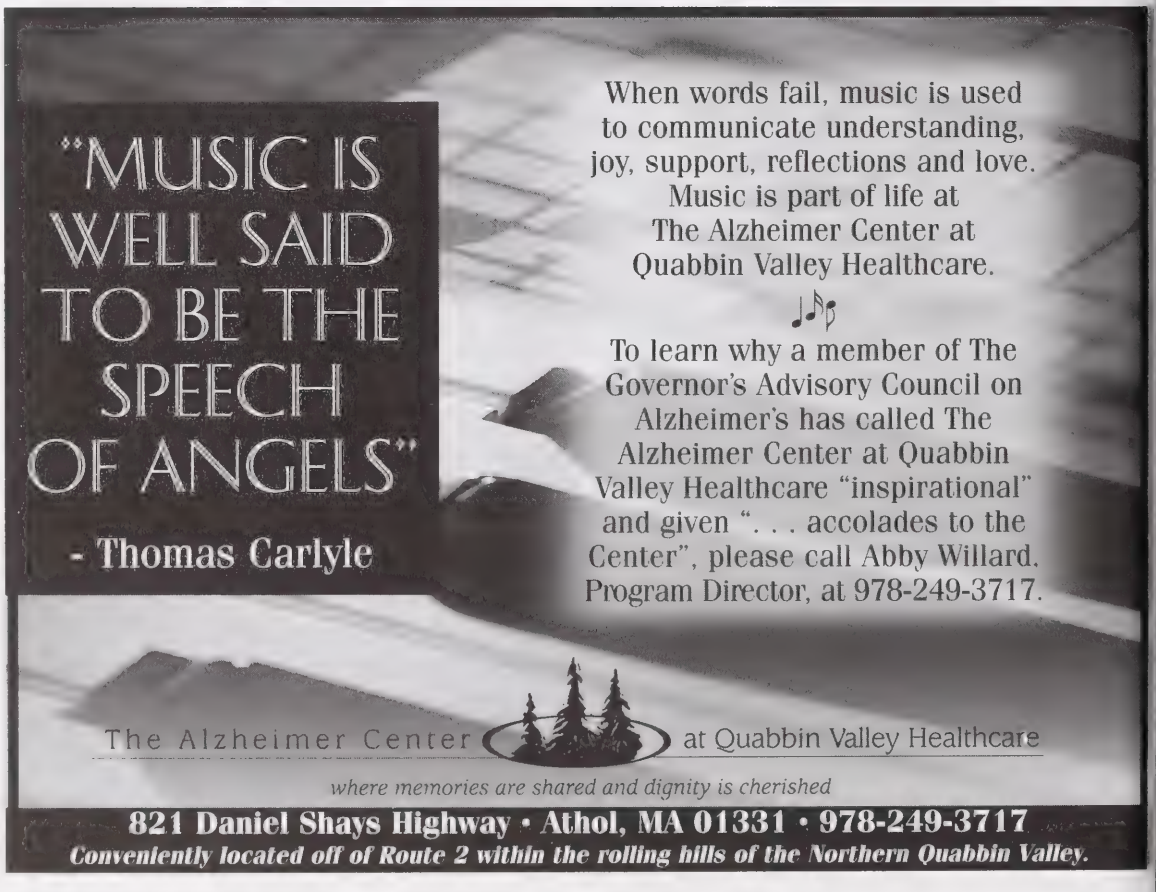
Pittsburgh Symphony Orchestra

The Pittsburgh Symphony Orchestra, now under the leadership of Mariss Jansons, has been a vital part of the City of Pittsburgh's heritage for more than 100 years. Its twenty-four international tours, beginning with a 1947 appearance in Mexico, have included twelve European tours and six trips to the Far East. The PSO's tours under Mariss Jansons include a 1998 trip to Japan, and last year's European "Bringing Pittsburgh to the World" residency tour of such cities as Madrid, Amsterdam, Brussels, Vienna, and London. Domestic tours over the years have showcased the PSO in all of America's major cities and music centers. The Pittsburgh Symphony and Mariss Jansons made their third New York appearance together performing two concerts at Carnegie Hall in March 2000. Pinchas Zukerman led the orchestra in its first tour of Florida in the fall of 1999. In spring 1999 Mariss Jansons and the orchestra completed a tour including performances in Seattle, Los Angeles, and San Diego. In 1998 the PSO toured North America with famed Italian tenor Andrea Bocelli, performing in such major venues as Madison Square Garden in New York City and Chicago's United Center. At

home in Pittsburgh's elegant Heinz Hall for the Performing Arts, the orchestra offers twenty-two weeks of subscription concerts annually and a Pops series of seven weekends. The PSO continues to offer the innovative series "Soundbytes," three concerts for music lovers who want to learn about the classics. The orchestra also performs free concerts for students in preschool to grade six. The three-concert "Fiddlesticks" series, featuring the PSO's feline "Ambassador to Children," is enjoying immense popularity. In addition, the PSO stages free summer concerts in area parks, plus a series of year-round community outreach concerts throughout western Pennsylvania.

As early as 1936, the Pittsburgh Symphony Orchestra was broadcast coast-to-coast, sponsored then by the H.J. Heinz Company. Since 1982 the Pittsburgh Symphony has received increased national attention through its annual series of network radio broadcasts by Public Radio International. The PRI series is produced by WQED-FM 89.3 in Pittsburgh and is made possible by a grant from the H.J. Heinz Company Foundation and musicians of the Pittsburgh Symphony Orchestra. Starting with its first commercial release in 1941, the orchestra has made hundreds of critically acclaimed recordings. Pittsburgh Symphony recordings are available on the Angel, CBS, Philips, MCA, New World, Nonesuch, Sony Classical, and Telarc labels. The orchestra, with Lorin Maazel conducting and Yo-Yo Ma as cello soloist, won a 1992 Grammy award for a Sony Classical disc featuring works by Prokofiev and Tchaikovsky. Another Sony Classical disc features David Zinman conducting Richard Danielpour's Concerto for Orchestra, a work commissioned and premiered by the PSO. "Cinema Serenade," a CD with John Williams conducting the PSO and Itzhak Perlman in performances of celebrated film scores, reached number one on the *Billboard* crossover chart.

Heading the list of internationally recognized conductors who influenced the development of the orchestra is Victor Herbert, who was music director between 1898 and 1904. Preceding Herbert as the first Pittsburgh Orchestra Conductor was Frederic Archer, from 1896-1899. Otto Klemperer was critical to the orchestra's solidification as an American institution in the late 1930s. Prior to Mr. Klemperer, the permanent conductors were Emil Paur



(1904-1910), Elias Breeskin (1926-1930), and Antonio Modarelli (1930-1937). Under the dynamic directorship of Fritz Reiner from 1938 to 1948, the orchestra made its first foreign tour and its first commercial recording. In the more recent past the orchestra's high standard of excellence was maintained and enhanced through the inspired leadership of William Steinberg during his quarter-century as music director between 1952 and 1976. André Previn, during his music directorship between 1976 and 1984, led the orchestra to new heights through accomplishments on tours, records, and television, including the PBS series "Previn and the Pittsburgh." Lorin Maazel had a formal affiliation with the orchestra beginning in 1984, when he became music consultant. From 1988-89 through 1995-96, Mr. Maazel was music director of the PSO, molding it into one of the finest orchestras in the world. Mariss Jansons began his tenure with the Pittsburgh Symphony in the 1997-98 season. Today the Pittsburgh Symphony remains among the world's top orchestras, continually gathering more fans around the globe. Drawing upon musicians from five continents and music schools throughout the world, the orchestra has assembled a cross section of musical talent. The Pittsburgh Symphony maintains a strict policy of nondiscrimination covering age, sex, sexual preference, race, religion, political affiliation, and national origin. The only criterion for hiring is that the musicians you see have proven themselves to be among the world's finest. With Music Director Mariss Jansons at the artistic helm of the organization, the Pittsburgh Symphony Orchestra is assured of its role in the lives of music lovers for generations to come.

Mariss Jansons



Mariss Jansons, music director of the Pittsburgh Symphony Orchestra since 1997, has earned distinction as a vital contributor to the cultural life of Pittsburgh. Together he and the orchestra have received national and international acclaim. Last year's international tour of Mariss Jansons and the Pittsburgh Symphony included residency performances in seven European cities. In May 1998, the PSO and Mariss Jansons performed seven concerts in five Japanese cities. Mr. Jansons and the PSO made their third New York City appearance together performing two concerts at Carnegie Hall in March 2000. In March 1999 they presented five concerts on the West Coast to sold-out houses and critical acclaim. Music director of the Oslo Philharmonic Orchestra since 1979, Mariss Jansons is known to audiences worldwide through recordings, concert performances, and tours, as well as through radio and television appearances. Mariss Jansons' collaboration with the St. Petersburg Philharmonic (formerly the Leningrad Philharmonic) Orchestra dates back to 1973, when music director Evgeny Mravinsky invited Mr. Jansons to assist him as associate conductor. In 1985 Mr. Jansons was appointed principal conductor, a post he held under the music directorship of Yuri Temirkanov until 1997. In addition, he was principal guest conductor of the London Philharmonic from 1992 to 1998. Mariss Jansons was born in Riga, Latvia, in 1943, son of the renowned conductor Arvid Jansons. He graduated with honors from Leningrad Conservatory, where he studied violin, piano, and conducting. In 1969 he continued his training in Vienna with Hans Swarowsky and in Salzburg with Herbert von Karajan. Two years later he won the International Herbert von Karajan Foundation Competition in Berlin. Mr. Jansons has led the Oslo Philharmonic in all of the major music centers of Europe, America, and Japan. Their highly praised recordings include a Tchaikovsky cycle on Chandos. For the EMI label, Mariss Jansons has recorded with the Oslo Philharmonic, the St. Petersburg Philharmonic, the Vienna Philharmonic, the Berlin Philharmonic, the Royal Concertgebouw Orchestra, the Philharmonia Orchestra, the London Philharmonic, and the Philadelphia Orchestra. His award-winning discography includes works by Bartók, Berlioz, Dukas, Dvořák, Grieg, Honegger, Mahler, Prokofiev, Rachmaninoff, Ravel, Respighi, Sibelius, Stravinsky, Tchaikovsky, Wagner, and Weill, as well as a Shostakovich cycle. In North America, Mr. Jansons has appeared with the major orchestras of New York, Philadelphia, Cleveland, Chicago, Boston, Montreal, Baltimore, Los Angeles, and Toronto, at the Mann Music Center, and at the Blossom, Ravinia, and Tanglewood festivals. He regularly conducts the leading orchestras of Europe and appears annually at the Salzburg

Festival. In 1995 King Harald V of Norway appointed Mariss Jansons Commander with Star of the Royal Norwegian Order of Merit for his work and achievements with the Oslo Philharmonic, the highest such honor presented to anyone not of Norwegian descent. Mr. Jansons has also been awarded the prestigious Norwegian Culture Prize of Anders Jahre. In 1999 Mariss Jansons was awarded Honorary Membership in the Royal Academy of Music. This award is limited to 300 living musicians who have distinguished themselves within their profession. Music Director Mariss Jansons holds the Pittsburgh Symphony Vira I. Heinz Endowed Chair.

PITTSBURGH SYMPHONY ORCHESTRA

Mariss Jansons
Music Director
Vira I. Heinz Chair

Marvin Hamlisch
Principal Pops Conductor
Henry & Elsie Hillman Chair

Edward Cumming
Resident Conductor

Lucas Richman
Assistant Conductor

Robert Page
Director of Special Projects

First Violin
Andrés Cárdenes
Concertmaster
Rachel Mellon Walton Chair
Mark Huggins
Associate Concertmaster
Huei-Sheng Kao
Assistant Concertmaster
Hong-Guang Jia
Assistant Concertmaster
Holly D. Katz
Sarah Clendenning
Richard DiAdamo
°Alison Peters Fujito
Sergei Galperin
David Gillis
Selma Wiener Berkman Memorial Chair
Rosemary Harris
°Chia-Chi Lin
Ellen Chen
Akiko Sakonju
Roy Sonne
Christopher Wu
+Lorien Benet Hart
+Susanne Park
+Rebecca Stern

Second Violin
°Jennifer Ross
Principal
G. Christian Lantzsch and Duquesne Light Company Chair
Louis Lev
Associate Principal
*Leslie McKie
Sarah B. Blomquist
Carolyn Edwards
Amy Kauffman
Linda Lemon
Claudia Mahave
Dennis O'Boyle
Sarah O'Boyle
Peter Snitkovsky
Albert Tan
Rui-Tong Wang
+Gail Malcolm
+Jennifer Orchard
+Susan Perelman
+Jason Posnock

Viola
Randolph Kelly
Principal
Cynthia S. Calhoun Chair
Isaias Zelkowicz
Associate Principal
Joen Vasquez
Assistant Principal
Tatjana Mead Chamis
Penny Anderson
Cynthia Busch
Marylene Gingras-Roy
Peter Guroff
Richard M. Holland
Raymond Marsh
Paul Silver
Stephanie Tretick

Cello
Anne Martindale Williams
Principal
Pittsburgh Symphony Association Chair
*Lauren Scott Mallory
Associate Principal
Donald I. Moritz and Equitable Resources, Inc. Chair
David Premo
Margo Tatgenhorst
Mikhail Istomin
Irvin Kauffman
Assistant Principal Laureate
Gail Czajkowski
Michael Lipman
Louis Lowenstein
Hampton Mallory
Charlotta Klein Ross
°Kathleen Caballero

Bass
Jeffrey Turner
Principal
Donald H. Evans, Jr.
Associate Principal
Betsy Heston Tidwell
Assistant Principal
Ronald Cantelm
Jeffrey Grubbs
Peter Guild
Micah Howard
James Krummenacher
John Moore

Harp
Gretchen Van Hoesen
Principal
Virginia Campbell Chair
Anne-Marguerite Michaud

Flute
+Robert Langevin
Principal
Jackman Pfouts Chair
Damian Bursill-Hall
Co-Principal
Jennifer Conner

Piccolo
Rhian Kenny
Principal
Loti Falk Gaffney Chair

** Denotes sabbatical leave*
° Denotes leave of absence
+Denotes tour personnel

The Pittsburgh Symphony string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

Oboe
Cynthia Koledo DeAlmeida
Principal
Dr. William Larimer Mellon, Jr., Chair
James Gorton
Co-Principal
Scott Bell

English Horn
Harold Smoliar
Principal

Clarinet
Michael Rusinek
Principal
Mr. & Mrs. Aaron Silberman Chair
Thomas Thompson
Co-Principal
+Ronald Samuels

E-flat Clarinet
Thomas Thompson

Bass Clarinet
Richard Page
Principal

Bassoon
Nancy Goeres
Principal
Mr. & Mrs. William Genge and Mr. & Mrs. James E. Lee Chair
David Sogg
Co-Principal
Philip A. Pandolfi

Contrabassoon
Carlton A. Jones
Principal

Horn
William Caballero
Principal
Anonymous Foundation Chair
Martin Smith
Co-Principal
Zachary Smith
Assistant Principal
Robert Lauver
Ronald Schneider
Joseph Rounds

Trumpet
George Vosburgh
Principal
Martha Brooks Robinson Chair
Charles Lirette
Co-Principal
Neal Berntsen
Roger C. Sherman

Trombone
Peter Sullivan
Principal
Benson George Henderson Memorial Chair to Honor Youth in Music & the Arts
°Rebecca Cherian
Co-Principal
Robert D. Hamrick

Bass Trombone
Murray Crewe
Principal

Tuba
Sumner Erickson
Principal

Timpani
Timothy K. Adams, Jr.
Principal
John Soroka
Associate Principal

Percussion
John Soroka
Principal
Gerald Unger
Associate Principal
Christopher Allen
Andrew Reamer
+Christopher Carmean
+Paul DeChancie
+Rolando Morales-Matos
+Leonardo Soto

Keyboard
Patricia Prattis Jennings
Principal
Mr. & Mrs. Benjamin F. Jones, 3rd, Chair

Fretted Instruments
Irvin Kauffman
Principal

Personnel Manager
Harold Steiman

Librarians
Joann Ferrell Vosburgh
Principal
Howard L. Hillyer

Stage Technician
John Karapandi

Gideon Toeplitz, *Executive Vice-President & Managing Director*



Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, July 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MATTHIAS GOERNE, baritone
ERIC SCHNEIDER, piano

FRANZ SCHUBERT, "Die schöne Mullerin," D.795

Die schöne Müllerin

German text by Wilhelm Müller

1. Das Wandern

Das Wandern ist des Müllers Lust,
Das Wandern!
Das muß ein schlechter Müller sein,
Dem niemals fiel das Wandern ein,
Das Wandern.

Vom Wasser haben wir's gelernt,
Vom Wasser!
Das hat nicht Rast bei Tag und Nacht,
Ist stets auf Wanderschaft bedacht,
Das Wasser.

Das sehn wir auch den Rädern ab,
Den Rädern!
Die gar nicht gerne stille stehn,
Die sich mein Tag nicht müde drehn,
Die Räder.

Die Steine selbst, so schwer sie sind,
Die Steine!
Sie tanzen mit den muntern Reihn
Und wollen gar noch schneller sein,
Die Steine.

O Wandern, Wandern, meine Lust,
O Wandern!
Herr Meister und Frau Meisterin,
Laßt mich in Frieden weiter ziehn
Und wandern.

2. Wohin?

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So frisch und wunderhell.

Ich weiß nicht, wie mir wurde,
Nicht wer den Rat mir gab,
Ich mußte auch hinunter
Mit meinem Wanderstab.

The Pretty Mill-maid

English translation by Marc Mandel

1. Wandering

Oh wandering is the miller's joy,
yes, wandering.
He's a bad miller who's
never thought of wandering,
wandering.

We've learned it from the water,
from the water,
which has no rest by day or night,
always set on wandering,
the water.

We see it in the mill-wheels too,
the mill-wheels!
They can't stand staying still,
they never tire of turning,
the mill-wheels.

The mill-stones themselves,
those heavy mill-stones,
they dance in the lively round
and would love to go faster still,
the mill-stones.

Oh wandering, wandering, my joy,
wandering!
Oh Master, Mistress,
leave me in peace to roam farther
and wander.

2. Where To?

I heard a small brook rushing
down from its rocky source,
rushing down to the valley
so fresh and wonderfully bright.

I don't know what came over me,
or who suggested it:
I too had to head down there
with my walking-stick.

Please turn the page quietly.

Hinunter und immer weiter,
Und immer dem Bache nach,
Und immer frischer rauschte,
Und immer heller der Bach.

Ist das denn meine Straße?
O Bächlein, sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.

Was sag' ich denn vom Rauschen?
Das kann kein Rauschen sein!
Es singen wohl die Nixen
Tief unten ihren Reihn.

Laß singen, Gesell, laß rauschen,
Und wandre fröhlich nach!
Es gehn ja Mühlenräder
In jedem klaren Bach.

3. Halt!

Eine Mühle seh' ich blicken
Aus den Erlen heraus,
Durch Rauschen und Singen
Bricht Rädergebraus.

Ei willkommen, ei willkommen,
Süßer Mühlengesang!
Und das Haus, wie so traulich!
Und die Fenster, wie blank!

Und die Sonne, wie helle
Vom Himmel sie scheint!
Ei, Bächlein, liebes Bächlein,
War es also gemeint?

4. Danksagung an den Bach

War es also gemeint,
Mein rauschender Freund,
Dein Singen, dein Klingen,
War es also gemeint?

Zur Müllerin hin!
So lautet der Sinn.
Gelt, hab' ich's verstanden?
Zur Müllerin hin!

Hat sie dich geschickt?
Oder hast mich berückt?
Das möcht' ich noch wissen,
Ob sie dich geschickt.

Nun wie's auch mag sein,
Ich gebe mich drein:
Was ich such', hab' ich funden,
Wie's immer mag sein.

On down and ever farther,
always following the brook—
and the brook rushed on,
fresher and brighter still.

Is this, then, my path?
Oh dear brook, tell me, where to?
You've totally enchanted me
with your rushing.

Why do I talk of "rushing"?
That can't be any rushing:
surely those are water-sprites singing,
dancing their round below.

Let them sing, friend, let it rush,
and wander gladly on!
So go the mill-wheels
in every clear brook.

3. Halt!

I see a mill gleaming
among the elder-trees.
The roaring of mill-wheels
breaks through the rushing and singing.

Hey, welcome, welcome,
sweet song of the mill!
And the house—oh how cozy!
and the windows—how they shine!

And the sun—how brightly
from heaven it shines!
Hey, little brook, dear little brook—
is this what was meant?

4. Thanks to the Brook

Is this what was meant,
my rushing friend?
Your singing, your ringing—
is this what was meant?

To the mill-maid, there!
The sense of your song—
so—was that it?
To the mill-maid, there?

Did she send you?
Or have you tricked me?
I'd still like to know
whether she sent you!

Now, whatever happens,
I'm into the bargain;
What I seek I've now found,
whatever may be.

Nach Arbeit ich frug,
Nun hab' ich genug,
Für die Hände, für's Herze
Vollauf genug!

5. Am Feierabend

Hätt' ich tausend Arme zu rühren!
Könnt' ich brausend die Räder führen!
Könnt' ich wehen
Durch alle Haine!
Könnt' ich drehen alle Steine!
Daß die schöne Müllerin
Merkte meinen treuen Sinn!

Ach, wie ist mein Arm so schwach!
Was ich hebe, was ich trage,
Was ich schneide, was ich schlage,
Jede Knappe tut mir's nach.
Und da sitz' ich in der grossen Runde,

In der stillen kühlen Feierstunde,
Und der Meister spricht zu Allen:
Euer Werk hat mir gefallen;
Und das liebe Mädchen sagt
Allen eine gute Nacht.

6. Der Neugierige

Ich frage keine Blume,
Ich frage keinen Stern,
Sie können mir alle nicht sagen,
Was ich erführ' so gern.

Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,
Ob mich mein Herz belog.

O Bächlein meiner Liebe,
Wie bist du heut' so stumm!
Will ja nur Eines wissen,
Ein Wörtchen um und um.

"Ja," heißt das eine Wörtchen,
Das andre heißet "Nein,"
Die beiden Wörtchen schließen
Die ganze Welt mir ein.

O Bächlein meiner Liebe,
Was bist du wunderlich!
Will's ja nicht weiter sagen,
Sag', Bächlein, liebt sie mich?

I went looking for work—
now I've got plenty:
for my hands, for my heart—
more than enough!

5. On Resting at Evening

If only I had a thousand arms!
I'd be strong enough to guide the
mill-wheels! I'd sweep like the wind
through every grove!
I could turn every mill-stone!—
That way the pretty mill-maid
would notice my faithful devotion!

Oh, how weak my arm is!
What I hoist, what I carry,
what I cut, what I strike—
any apprentice can match me!
And there I sit, no different from the
others,
in the calm, cool hour of rest,
and the master says to us all:
Your work has pleased me;
and the dear maid says
good night to us all.

6. Curiosity

I do not ask the flowers,
I do not ask the stars;
not one of them can tell me
what I so want to know.

I'm no gardener anyway,
and the stars are too high—
so I'll ask my little brook
whether my heart was lying.

Oh little brook of my love,
you're so silent today!
There's just one thing I want to know—
a small word, all told.

"Yes" is one of the words,
the other is "No."
These two little words
encompass my entire world.

Oh dear brook of my love,
how strange you are!
Just between us—
say, little brook: does she love me?

Please turn the page quietly, and only after the music has stopped.

7. Ungeduld

Ich schnitt' es gern in alle Rinden ein,
Ich grüb' es gern in jeden Kieselstein,
Ich möcht' es sä'n auf jedes frische Beet
Mit Kressensamen, der es schnell verrät,
Auf jeden weißen Zettel möcht' ich's schreiben:
Dein ist mein Herz, und soll es ewig bleiben.

Ich möcht' mir ziehen einen jungen Star,
Bis daß er spräch' die Worte rein und klar,
Bis er sie spräch' mit meines Mundes Klang,
Mit meines Herzens vollem, heißem Drang;
Dann säng' er hell durch ihre Fensterscheiben:
Dein ist mein Herz, und soll es ewig bleiben.

Den Morgenwinden möcht' ich's hauchen ein,
Ich möcht' es säuseln durch den regen Hain;
O, leuchtet' es aus jedem Blumenstern!
Trüg' es der Duft zu ihr von nah und fern!
Ihr Wogen, könnt ihr nichts als Räder treiben?
Dein ist mein Herz, und soll es ewig bleiben.

Ich meint', es müßt' in meinen Augen stehn,
Auf meinen Wangen müßt' man's brennen sehn,
Zu lesen wär's auf meinem stummen Mund,
Eine jeder Atemzug gäb's laut ihr kund;
Und sie merkt nichts von all' dem bangen Treiben:
Dein ist mein Herz, und soll es ewig bleiben!

7. Impatience

I'd gladly carve it into every tree,
engrave it onto every stone,
sow it into each new garden bed
with cress-seed, which will soon reveal it,
write it on every blank sheet of paper:
My heart is yours, and will remain so evermore.

I'd like to train a young starling
'til it could say the words plain and clear,
'til it could say them as with my own voice,
with the brimming fullness of my heart;
then it would sing brightly at her window:
My heart is yours, and will remain so evermore.

I'd breathe it onto the morning wind,
send it rustling through the vibrant groves;
oh, it would shine from every galaxy of flowers!
Oh, if the breeze could waft it to her, from near and far!
You waves, can you set nothing but millstones in motion?
My heart is yours, and will remain so evermore.

You'd think it was apparent in my eyes;
surely people see it burning on my cheeks,
or can read it on my silent lips,
so that just one breath would plainly let her know.
Yet she pays no attention to my anxious longings:
My heart is yours, and will remain so evermore.

8. Morgengruß

Guten Morgen, schöne Müllerin!
Wo steckst du gleich das Köpfchen hin,
Als wär' dir was geschehen?
Verdrießt dich denn mein Gruß so schwer?
Verstört dich denn mein Blick so sehr?
So muß ich wieder gehen.

O laß mich nur von ferne stehn,
Nach deinem lieben Fenster sehn,
Von ferne, ganz von ferne!
Du blondes Köpfchen, komm hervor!
Hervor aus euren runden Tor,
Ihr blauen Morgensterne!

Ihr schlummertrünknen äugelein,
Ihr taubetrübten Blümelein,
Was scheuet ihr die Sonne?
Hat es die Nacht so gut gemeint,
Daß ihr euch schließt und bückt und weint
Nach ihrer stillen Wonne?

Nun schüttelt ab der Träume Flor,
Und hebt euch frisch und frei empor
In Gottes hellen Morgen!
Die Lerche wirbelt in der Luft,
Und aus dem tiefen Herzen ruft
Die Liebe Leid und Sorgen.

8. Morning Greeting

Good morning, pretty mill-maid!
Why do you turn away your face
as though something were wrong?
Does my greeting displease you so much?
Is my glance so disturbing to you?
Then I must go, again.

Oh just let me stand at a distance,
looking toward your dear window,
from afar, only from afar!
You dear blonde head, come on out!
Come forth from your round gate,
you blue morning-stars!

You little eyes steeped in slumber,
you dew-laden little flowers,
why do you avoid the sun?
Are you so taken with the night
that you close up, bow down, and weep
for its quiet bliss?

Now shake off the veil of dreams,
and rise up fresh and free
in God's bright morning!
The lark warbles in the air,
and, from the heart's depths,
love summons sorrow and care.

9. Des Müllers Blumen

Am Bach viel kleine Blumen stehn,
Aus hellen blauen Augen sehn;
Der Bach der ist des Müllers Freund,
Und hellblau Liebchens Auge scheint,

Drum sind es meine Blumen.

Dicht unter ihrem Fensterlein
Da will ich pflanzen die Blumen ein,
Da ruft ihr zu, wenn alles schweigt,
Wenn sich ihr Haupt zu Schlummer neigt,
Ihr wißt ja, was ich meine.

Und wenn sie tät die äuglein zu,
Und schläft in süßer, süßer Ruh',
Dann lispelt als ein Traumgesicht
Ihr zu: Vergiß, vergiß mein nicht!
Das ist es, was ich meine.

Und schließt sie früh die Laden auf,

Dann schaut mit Liebesblick hinauf:
Der Tau in euren äugelein,
Das sollen meine Tränen sein,
Die will ich auf euch weinen.

9. The Miller's Flowers

By the brook stand many small flowers,
peering up with bright blue eyes;
the brook, who is the miller's friend.
And bright blue are my sweetheart's eyes:
so they are my flowers.

Close under her window,
there I'd like to plant flowers;
then call to her when it's quiet,
when her head is bowed in slumber—

surely you know what I mean.

And when she shuts her eyes
and sleeps in sweet, sweet rest,
I'd whisper to her as in a dream:
Don't, don't forget me!
That's what I mean.

And when she opened the shutters next morning,
I'd look up with a lover's gaze;
the dew on your dear eyes—
that will be my tears,
which I would weep upon you.

10. Tränenregen

Wir saßen so traulich beisammen
Im kühlen Erlendach,
Wir schauten so traulich zusammen
Hinab in den rieselnden Bach.

Der Mond war auch gekommen,
Die Sternlein hinterdrein,
Und schauten so traulich zusammen
In den silbernen Spiegel hinein.

Ich sah nach keinem Monde,
Nach keinem Sternenschein,
Ich schaute nach ihrem Bilde,
Nach ihren Augen allein.

Und sahe sie nicken und blicken
Herauf aus dem seligen Bach,
Die Blümlein am Ufer, die blauen,

Sie nickten und blickten ihr nach.

Und in den Bach versunken
Der ganze Himmel schien,
Und wollte mich mit hinunter
In seine Tiefe ziehn.

Und über den Wolken und Sternen
Da rieselte munter der Bach,
Und rief mit Singen und Klingen:
Geselle, Geselle, mir nach!

Da gingen die Augen mir über,
Da ward es im Spiegel so kraus;
Sie sprach: Es kommt ein Regen,
Ade, ich geh' nach Haus.

10. Rain of Tears

We sat so cozily together
beneath the cool cover of the alders;
we gazed down so cozily together
into the rippling brook.

The moon had also come out,
the stars following after,
and looked down so cozily together
into the silver mirror.

I had no eyes for the moon,
nor for the shining stars:
I looked only at her,
at her eyes alone.

And I saw them nodding and looking
up from the blessed brook,
those little flowers on the shore, the
blue ones,
they nodded and looked up at her.

And within the brook
all heaven seemed absorbed,
and wanted to pull me down
into its depths.

And through the clouds and stars
the brook cheerfully murmured
and called with the sound of its song:
Come friend—good friend—to me!

Then my eyes filled up,
blurring the mirror's image;
she spoke: It's going to rain.
Good-bye, I'm going home.

11. Mein

Bächlein, laß dein Rauschen sein!
Räder, stellt eur Brausen ein!
All' ihr muntern Waldvögelein,
Groß und klein,
Endet eure Melodein!

Durch den Hain
Aus und ein
Schalle heut' ein Reim allein:
Die geliebte Müllerin ist mein!
Mein!

11. Mine

Dear brook, stop your rushing!
Mill-wheels, cease your roaring!
All you cheerful woodbirds,
big and small,
end your melodies!

Through the glade,
in and out,
trumpet forth one single rhyme:
The beloved mill-maid is mine!
Mine!

Frühling, sind das alle deine Blümelein?
Sonne, hast du keinen hellern Schein?
Ach, so muß ich ganz allein,
Mit dem seligen Worte mein,
Unverstanden in der weiten Schöpfung sein!

Springtime, are these all your flowers?

Sun, can't you shine more brightly?
Ah, I must be entirely alone then,
with that blessed word—mine—
beyond comprehension to anything in existence!

12. Pause

Meine Laute hab' ich gehängt an die Wand,
Hab' sie umschlungen mit einem grünen Band—
Ich kann nicht mehr singen, mein Herz ist zu voll;
Weiß nicht, wie ich's in Reime zwingen soll.
Meiner Sehnsucht allerheißesten Schmerz
Durft' ich aushauchen in Liederscherz,
Und wie ich klagte so süß und fein,
Glaubt' ich doch, mein Leiden wär' nicht klein.
Ei, wie groß ist wohl meines Glückes Last,
Daß kein Klang auf Erden es in sich faßt?

12. Pause

I've hung my lute upon the wall

and wound it around with a green ribbon—
I can no longer sing: my heart is too full,
I don't know how I'm to force rhymes from it.
My passion's most burning torment

I could breathe out in playful song;
and as I lamented so sweetly and artfully
I still thought my sorrows were not small.
Oh, how great must be the burden of my good fortune,
that no tone on earth can convey it.

Nun, liebe Laute, ruh' an dem Nagel hier!
Und weht ein Lüftchen über die Saiten dir,
Und streift eine Biene mit ihren Flügeln dich,
Da wird mir so bange und es durchschauert mich.
Warum ließ ich das Band auch hängen so lang'?
Oft fliegt's um die Saiten mit seufzendem Klang.
Ist es der Nachklang meiner Liebespein?
Soll es das Vorspiel neuer Lieder sein?

Now, dear lute, rest here on this nail!

And should a slight breeze waft across your strings,
or a bee brush you with its wings,

then I shall be anxious, and filled through with shuddering.
Why have I let the ribbon hang down so far?
It often chances against the strings with a sighing tone.
Is it the echo of my love's pain?
Or is it prelude to some new songs?

13. Mit dem grünen Lautenbande

"Schad um das schöne grüne Band,
Daß es verbleicht hier an der Wand,
Ich hab' das Grün so gern!"
So sprachst du, Liebchen, heut' zu mir;
Gleich knüpf' ich's ab und send' es dir;
Nun hab' das Grüne gern!

13. With the Green Lute-ribbon

"Too bad that pretty green ribbon
is fading here on the wall—
I like green so much!"
So you said to me today, my love;
so I've untied it to send to you:
enjoy its green!

Please turn the page quietly.

Ist auch dein ganzer Liebster weiß,
Soll Grün doch haben seinen Preis,
Und ich auch hab' es gern.
Weil unsre Lieb ist immergrün,
Weil grün der Hoffnung Fernen blühn,
Drum haben wir es gern.

Nun schlinge in die Locken dein
Das grüne Band gefällig ein,
Du hast ja's Grün so gern.
Dann weiß ich, wo die Hoffnung wohnt,
Dann weiß ich, wo die Liebe thront,

Dann hab' ich's Grün erst gern.

Even if your lover is all in white,
green still deserves praise,
and I like it too!
Since our love is evergreen,
since far-off hope blooms green,
that's why we like it!

Now braid that green ribbon
into your hair nicely:
you like green so much.
Then I'll know where hope dwells,
then I'll know where love is enthroned—
only then will I really love green.

14. Der Jäger

Was sucht denn der Jäger am Mühlbach hier?
Bleib', trotziger Jäger, in deinem Revier!
Hier gibt es kein Wild zu jagen für dich,
Hier wohnt nur ein Rehlein, ein zahmes, für mich.
Und willst du das zärtliche Rehlein sehn,
So laß deine Büchsen im Walde stehn,
So laß deine klaffenden Hunde zu Haus,
Und laß auf dem Horne den Saus und Braus,
Und schere vom Kinne das struppige Haar;
Sonst scheut sich im Garten das Rechlein fürwahr.

Doch besser, du bliebest im Walde dazu,
Und ließest die Mühlen und Müller in Ruh'.
Was taugen die Fischlein im grünen Gezweig?
Was will denn das Eichhorn im bläulichen Teich?
Drum bleibe, du trotziger Jäger, im Hain,
Und laß mich mit meinen drei Rädern allein;
Und willst meinem Schätzchen dich machen beliebt,
So wisse, mein Freund, was ihr Herzchen betrübt:

14. The Hunter

What's the hunter looking for here by the mill-stream?
Spiteful hunter—stay in your own hunting ground!
There's no game here for you to hunt:

only a little dove lives here, a tame one, for me.
And if you want to see that tender doe,
leave your rifles standing in the woods,
and leave your yelping dogs at home,

and leave off all that noise blowing your horn;
and cut from your chin that shaggy hair;
or my doe in the garden will surely be frightened.

Still better—stay there in the woods,
and leave the mill and the miller in peace.
Of what use are fish in the green tree-branches?
What does a squirrel want in the bluish pond?
So stay there, you spiteful hunter, in the grove,
and leave me alone with my three mill-wheels.
And if you want to win my sweetheart,

then know, my friend, what distresses her heart:

Die Eber, die kommen zu Nacht
aus dem Hain,
Und brechen in ihren Kohlgarten ein,
Und treten und wühlen herum in
dem Feld:
Die Eber die schieße du Jägerheld!

15. Eifersucht und Stolz

Wohin so schnell, so kraus und wild,
mein lieber Bach?
Eilst du voll Zorn dem frechen
Bruder Jäger nach?
Kehr' um, kehr' um, und schilt erst
deine Müllerin
Für ihren leichten, losen, kleinen
Flattersinn.
Sahst du sie gestern abend nicht
am Tore stehn,
Mit langem Halse nach der großen
Straße sehn?
Wenn von dem Fang der Jäger lustig
zieht nach Haus,
Da steckt kein sittsam Kind den Kopf
zum Fenster 'naus.
Geh', Bächlein, hin und sag ihr das,
doch sag ihr nicht,
Hörst du, kein Wort, von meinem
traurigen Gesicht;
Sag ihr: Er schnitzt' bei mir sich
eine Pfeif' aus Rohr,
Und blast den Kindern schöne Tänz'
und Lieder vor.

16. Die liebe Farbe

In Grün will ich mich kleiden,
In grüne Tränenweiden,
Mein Schatz hat's Grün so gern.
Will suchen einen Zypressenhain,
Eine Heide voll grünem Rosmarein,
Mein Schatz hat's Grün so gern.

Wohlauf zum fröhlichen Jagen!
Wohlauf durch Heid' und Hagen!
Mein Schatz hat's Jagen so gern.
Das Wild, das ich jage, das ist der Tod,
Die Heide, die heiß ich die Liebesnot,
Mein Schatz hat's Jagen so gern.

the wild boars that come at night
from the grove
and break into her cabbage-patch,
and trample it, and uproot the field.

Those boars—shoot *them*, you
hunter-hero!

15. Jealousy and Pride

Where to so fast, so riled and wild,
my dear brook?
Do you hurry so angrily after that
cheeky brother huntsman?
Turn round, turn round, and first scold
your mill-maid
for her light, loose, petty flightiness.

Didn't you see her last night standing
at the gate,
craning her neck, looking down
the big street?
When with his catch the hunter
cheerfully heads home,
a well-bred girl doesn't stick her head
out the window.
Go there, dear brook, and tell her that;

but don't you say a word about my
sad expression!
Tell her: nearby, he cut himself a pipe
from a reed,
and plays pretty dances and songs
for the children.

16. The Beloved Color

In green I'll dress myself—
the green of weeping willows:
My love likes green so much.
I'll seek a grove of cypresses,
a heath all green with rosemary:
My love likes green so much.

Now on to the merry hunt!
Now on through heath and hedges!
My love likes hunting so much.
The game that I hunt—it's death;
the heath I call "Love's Distress":
My love likes hunting so much.

Please turn the page quietly.

Grabt mir ein Grab im Wasen,
Deckt mich mit grünem Rasen,
Mein Schatz hat's Grün so gern.
Kein Kreuzlein schwarz, kein Blümlein bunt,
Grün, alles grün so rings und rund!
Mein Schatz hat's Grün so gern.

Dig me a grave in the turf,
cover me over with green grass:
my love likes green so much.
No black cross, no colored flowers,

just green, on all sides 'round:
My love likes green so much.

17. Die böse Farbe

Ich möchte ziehn in die Welt hinaus,
Hinaus in die weite Welt,
Wenn's nur so grün, so grün nicht wär'
Da draußen in Wald und Feld!

Ich möchte die grünen Blätter all'
Pflücken vom jedem Zweig,
Ich möchte die grünen Gräser all'
Weinen ganz totenbleich.

Ach Grün, du böse Farbe du,
Was siehst mich immer an,
So stolz, so keck, so schadenfroh,
Mich armen weißen Mann?

Ich möchte liegen vor ihrer Tür,
Im Sturm und Regen und Schnee,
Und singen ganz leise bei Tag und Nacht
Das eine Wörtchen Ade!

Horch, wenn im Wald ein Jagdhorn schallt,
So klingt ihr Fensterlein,
Und schaut sie auch nach mir nicht aus,
Darf ich doch schauen hinein.

O binde von der Stirn dir ab
Das grüne, grüne Band;
Ade, ade! und reiche mir
Zum Abschied deine Hand!

17. The Wicked Color

I'd love to head out into the world,
out into the wide world;
if only it weren't quite so green,
out there in the woods and fields!

I'd love to pluck from every branch
all of the green leaves;
I'd love to turn the green grass
quite deathly pale with all my weeping.

Oh, green, you wicked color, you,
why do you constantly watch me
so proudly, so impudently, so gloatingly,
me, a poor man in white?

I'd love to lie before her door,
in storm and rain and snow,
and sing so softly, day and night,

that one small word: "Farewell!"

Hark—should a hunting horn peal in the woods,
there's a sound at her window!
And though it's not me she's looking for,
I can still look in at her.

Oh, untie from your brow
that green, green ribbon;
Farewell, farewell! and give me
your hand in farewell.

18. Trockne Blumen

Ihr Blümlein alle, die sie mir gab,
Euch soll man legen mit mir ins Grab.

Wie seht ihr alle mich an so weh,
Als ob ihr wüstet, wie mir gescheh'?

Ihr Blümlein alle, wie welk, wie blaß?
Ihr Blümlein alle, wovon so naß?

18. Dried-up Flowers

All you flowers that she gave me,
you'll be laid with me in my grave.

How you all look at me so sadly,
as if you knew how this happened to me.

All you flowers, how withered, how pale?
All you flowers—how then so damp?

Ach, Tränen machen nicht maiengrün,
Machen tote Liebe nicht wieder blühn.

Und Lenz wird kommen, und
Winter wird gehen,
Und Blümlein werden im Grase stehn.

Und Blümlein liegen in meinem Grab,
Die Blümlein alle, die sie mir gab.

Und wenn sie wandelt am Hügel
vorbei,
Und denkt im Herzen: Der meint' es
treu!

Dann Blümlein alle, heraus, heraus!
Der Mai ist kommen, der Winter ist
aus.

Oh! tears don't make you May-green,
or make dead love bloom again.

And spring will come, and
winter will go,
and flowers will spring up in the grass.

And flowers will lie in my grave,
all the flowers that she gave me.

And when she walks on the hill
nearby
and thinks in her heart: He was true to
me!

Then, all you flowers, up, rise up!
May has come: winter is over.

19. Der Müller und der Bach

Der Müller:
Wo ein treues Herze in Liebe vergeht,
Da welken die Lilien auf jedem Beet;
Da muß in die Wolken der Vollmond
gehn,
Damit seine Tränen die Menschen
nicht sehn;
Da halten die Englein die Augen sich
zu,
Und schluchzen und singen die Seele
zur Ruh'.

Der Bach:
Und wenn sich die Liebe dem Schmerz
entringt,
Ein Sternlein, ein neues, am Himmel
erblinkt.
Da springen drei Rosen, halb rot
und halb weiß,
Die welken nicht wieder, aus
Dornenreis.
Und die Engelein schneiden die Flügel
sich ab
Und gehn alle Morgen zur Erde herab.

Der Müller:
Ach Bächlein, liebes Bächlein,
du meinst es so gut;
Ach Bächlein, aber weißt du,
wie Liebe tut?
Ach, unten, da unten, die kühle Ruh'!
Ach, Bächlein, liebes Bächlein, so singe
nur zu.

19. The Miller and the Brook

The Miller:
When a true heart dies from love,
then the lilies wither in their own beds;
then must the full moon go behind
the clouds,
lest mankind see its tears;

then the angels close their eyes tight,

sobbing, and singing the soul to rest.

The Brook:
And when love frees itself from sorrow,

a little star, a new one, twinkles in
heaven;
then three roses spring up, half red
and half white,
no more to wither, from the thorny
stem.
And the angels clip off their wings

and come down to earth each morning.

The Miller:
Ah, dear little brook, you mean
so well;
ah, little brook, but don't you know
what love can do?
Ah below, there below—cool rest!
Ah, dear little brook, just sing on.

Please turn the page quietly, and only after the music has stopped.

20. Des Baches Wiegenlied

Gute Ruh', gute Ruh'!
Tu' die Augen zu!
Wandrer, du müder, du bist
zu Haus.
Die Treu' ist hier,
Sollst liegen bei mir,
Bis das Meer will trinken die Bächlein
aus.

Will betten dich kühl,
Auf weichem Pfühl,
In dem blauen krystallenen
Kämmerlein.
Heran, heran,
Was wiegen kann,
Woget und wieget den Knaben mir ein!

Wenn ein Jagdhorn schallt
Aus dem grünen Wald,
Will ich sausen und brausen
wohl um dich her.
Blickt nicht herein,
Blaue Blümelein!
Ihr macht meinem Schläfer
die Träume so schwer.

Hinweg, hinweg
Von dem Mühlensteg,
Böses Mägdelein, daß ihn dein
Schatten nicht weckt!
Wirf mir herein
Dein Tüchlein fein,
Daß ich die Augen ihm halte bedeckt!

Gute Nacht, gute Nacht!
Bis alles wacht,
Schlaf aus deine Freude,
schlaf aus dein Leid!
Der Vollmond steigt,
Der Nebel weicht,
Und der Himmel da oben, wie ist
er so weit!

20. The Brook's Cradle-song

Rest well, rest well!
Shut your eyes!
Wanderer, you weary one,
now you're at home.
I'll be faithful—
you lie here with me
until the sea drinks all the brooks dry.

Here I'll give you a fresh bed
with a soft pillow
in a little crystal-blue
chamber.
Come now, come,
to cradle him,
rock and cradle the boy for me.

When a hunting horn echoes
from the green wood,
I'll rush and roar all about you.

Don't look this way,
little blue flowers…
you'll bring my sleeping one
such bad dreams.

Away, away
from the mill-path,
wicked girl, so your shadow doesn't
wake him!
Toss in
your fine kerchief,
so I can cover his eyes.

Good night, good night!
until everything wakes:
sleep away your joy,
sleep away your sorrow!
The full moon is rising,
the mist clears,
and the heaven above—how vast it is!

English translation copyright © Marc Mandel. All rights reserved.



2001 Tanglewood



Wednesday, July 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MATTHIAS GOERNE, baritone
ERIC SCHNEIDER, piano

SCHUBERT *Die schöne Müllerin*, D.795

Das Wandern (Wandering)
Wohin? (Where To?)
Halt! (Halt!)
Danksagung an den Bach (Thanks to the Brook)
Am Feierabend (On Resting at Evening)
Der Neugierige (Curiosity)
Ungeduld (Impatience)
Morgengruß (Morning Greeting)
Des Müllers Blumen (The Miller's Flowers)
Tränenregen (Rain of Tears)
Mein! (Mine!)
Pause (Pause)
Mit dem grünen Lautenbande
(With the Green Lute-ribbon)
Der Jäger (The Hunter)
Eifersucht und Stolz (Jealousy and Pride)
Die liebe Farbe (The Beloved Color)
Die böse Farbe (The Wicked Color)
Trockne Blumen (Dried-up Flowers)
Der Müller und der Bach (The Miller and the Brook)
Des Baches Wiegenlied (The Brook's Cradle-song)

Please note that there will be no intermission, and that text and translation are being distributed separately.

Please withhold applause until after the last song.

Baldwin piano

Eric Schneider plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Franz Schubert (1797-1828) produced his two most historically important large-scale works within a single twelve-month period. In November 1822, he put aside his *Unfinished* Symphony to write a virtuoso piano piece on commission. The resulting score, his *Wanderer-Fantasy*, D.760, emerged as the perfect paradigm of a new genre central to Romantic thought: the "symphonic poem" drawn from a single evolving theme (further explored by Berlioz and Liszt). In November 1823 Schubert completed *Die schöne Müllerin*, D.795, which became the touchstone for the Romantic song cycle, irradiated by a glowing lyricism unsurpassed in the beauty of its pristine simplicity and heartrending vulnerability. *Müllerin* was not the first great Romantic cycle: that distinction already belonged to Beethoven's *An die ferne Geliebte* (1816). But where Beethoven's scale was miniaturistic, encompassing six tiny songs in thirteen minutes, Schubert's cycle uses almost an hour to make what can justly be called a major statement about the human condition.

Tragically, that year of Schubert's artistic triumph also plunged him into personal catastrophe. The syphilitic infection that struck about the time of the *Wanderer-Fantasy* hung on so obstinately that in the late summer of 1823 the composer entered a hospital. It was there that he finished *Die schöne Müllerin*, his health now permanently wrecked,

The Tanglewood Association of the
Boston Symphony Association of Volunteers
and
Tanglewood **The Berkshire Museum**
present

ReDISCOVERING MUSIC 2001

6 Tuesdays from 10 a.m. to noon at The Berkshire Museum, 39 South St., Pittsfield, MA

July 10	**Andrew Pincus**, music critic of the Berkshire Eagle—"Koussevitzky's Legacy, Then and Now," a panel discussion with guests including Jeremy Yudkin and retired BSO players Harry Ellis Dickson, Roger Voisin, Sheldon Rotenberg, and Harry Shapiro
July 17	**Martin Bookspan**, broadcaster and writer—a discussion with distinguished musical colleagues
July 24	**Joel Revson**, Music Director of Berkshire Opera—"The Magic of French Opera"
July 31	**Phyllis Curtin**, Tanglewood Music Center Master Teacher and Artist in Voice, famed for her performances as Salome—"From Salome about Salome"
August 7	**Joseph Silverstein**, violinist, former BSO concertmaster, and Conductor Laureate of the Utah Symphony—"Upbow, Downbow"
August 14	**John Oliver**, founder and conductor of the Tanglewood Festival Chorus—"The Evolution and Development of the Tanglewood Festival Chorus"
August 21	**Brian Bell**, producer, live BSO concert broadcasts, WGBH Radio—"The Israel Philharmonic Orchestra: Its History and Development"
August 28	**"Women in the Performing Arts"**—A panel discussion moderated by Tracy Wilson, BSO Director of Tanglewood Development, and including Ellen Highstein, Tanglewood Music Center; Ella Baff, Jacob's Pillow; Kate Maguire, Berkshire Theatre, Ann Mintz, The Berkshire Museum; Maureen O'Flynn, Berkshire Opera Company; Alla Zernitzkaya, Pittsfield Schools

Tickets available at the door, $10 each session.
For more information, call The Berkshire Museum at (413) 443-7171, ext. 20.

and but five years remaining before his death at age thirty-one. It is tempting to seek autobiographical clues in this cycle, whose central theme is the flowering and withering of youthful illusions—yet one should remember that Schubert's natural powers of expression were fully equal to this theme. He needed no external stimuli to plumb its depths.

Schubert based *Die schöne Müllerin* on a cycle of verses by Wilhelm Müller (1794-1827), a minor but representative Romantic poet. (Four years later, Müller's hibernal counterpart to this summer tale would inspire Schubert's masterly *Winterreise* cycle). Müller's work continued to appear in large anthologies until World War I, but then fell into literary limbo, read only in connection with Schubert. Twentieth-century commentators contemptuously described the poet as a naïve, uncouth, rustic sentimentalist—a reputation, ironically, that testifies to his skill in creating a poetic persona quite different from his everyday character. The real-life Müller was a brilliant translator of modern languages (his range in English extended from Marlowe to Byron), served as a teacher of classics, and gained prominence as a liberal internationalist, known especially for his support of Greek freedom fighters. His bucolic mask as a poet reflects a liberal, back-to-the-soil attitude that swept literary Europe in these years, affecting poets as diverse as Goethe and Wordsworth. Müller's works had much to offer early nineteenth-century readers, directly influencing one of Germany's greatest poets, Heinrich Heine, who readily acknowledged his debt. Today, in fact, Müller's star is enjoying a modest rise. If his Wertheresque *Weltschmerz* is secondhand, he plies it with sincerity; and while he patently lacks Heine's haunting verbal music, his diction deserves respect for its clarity and unpretentiousness. We should remember, moreover, that Müller intended these verses as *songs*, stating that it was only in the mouth of a singer that they would become finished works. We thus may compare Müller verses to Bellini arias: artistic skeletons requiring musical elaboration to bring out their beauties. While Bellini had such advocates as Pasta and Callas, Müller was even more fortunate: his singer was Schubert.

Müller's original cycle contained twenty-four songs, which are bookended by a prologue and epilogue cast in a less lyric style not intended for music. Schubert, accordingly, eliminated the framing poems, also cutting four of the songs. The key to the story, the composer realized, was a recurring element in the verses: the brook, which serves as the lovelorn young miller's confidant, mirroring his every mood and eventually emerging as an active character in the drama. Indeed, Schubert cunningly exploits the endless possibilities for "water music" as an agent of emotional expression. The brook first "sings" to the hero in the purling piano figurations of No. 2, "Wohin," (prefiguring its singing episodes toward the close of the cycle). We then hear mill-wheels slapping against its waters in No. 3. Next displaying a more placid flow, by turns serene (No. 4) and enigmatic (No. 6), it takes on the lilt of gentle wooing in No. 9.

In "Mein!" (No. 11), the central climax of the story, where the hero asks the whole world to sing "one single rhyme" to celebrate his success in courtship, the brook rushes with unbridled exuberance. "Jealousy and Pride" (No. 15) finds fuming anger in the water's kinetic energy, with a wonderful central episode of pretended calm repeatedly jolted by reality. In No. 19, the cycle's sole dialogue song, the woebegone miller surrenders to the gentle flow of the brook; and Schubert even risks portraying the hero's ultimate suicidal plunge, limning it with a tact that defeats all possibility of objection. The brook's lullaby for the dead youth—indeed, for dead youth itself—provides a close of genuine radiance and transcendence.

Two other motifs that assume importance in the cycle's last half also prompt Schubert to cogent musical metaphors. One is that of the hero's rival, the hunter, realized in time-honored 6/8 "hunting" rhythms overlaid with hectoring anger. The other is the

color green (a bond between the hunter and the maiden). The miller's obsessive thoughts transform that hue into a single middle-register keyboard note, relentlessly reiterated with the soul-eroding force of Chinese water torture. Slow and doleful in No. 16, "Die liebe Farbe," the repetitions reach bravura speed in No. 17, "Die böse Farbe," melding with the hunter's rhythm throughout the song's last half.

Other significant emotional high points in *Die schöne Müllerin* deserve mention. One is No. 7, "Ungeduld" ("Impatience"), where the ecstatic refrain "Dein ist mein Herz" rings out as the very embodiment of young love's birth-pangs. By contrast, an almost unbearable pathos marks the major-mode passages in the otherwise bleak No. 18, "Trockne Blumen" ("Dried-up Flowers"). Never has the pain of contemplating unattainable happiness been more searingly realized in music.

Perhaps the most artful of the cycle's songs (placed, in T.S. Eliot's phrase, "at the still point of the turning world") is No. 12, "Pause." Nominally not a song, but, instead, a series of reflections on song, it takes Schubert into free-form philosophical musing whose melodies and harmonies veritably dissolve the barrier between earthly life and otherworldly bliss.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

ARTISTS

Matthias Goerne



German baritone Matthias Goerne makes his Tanglewood debut with tonight's performance of *Die schöne Müllerin* and his Boston Symphony debut this coming Sunday singing Mahler's *Rückert-Lieder* under the direction of James Conlon. Mr. Goerne has been acclaimed for his appearances in concert, opera, on recordings and, most notably, for his interpretation of Lieder in recital. His 2000-01 recital season included recital programs of Schubert and Schumann in Princeton, Cleveland, Kansas City, Wisconsin, Quebec, and San Francisco. Mr. Goerne appeared with the Los Angeles Philharmonic in Bach's *St. Matthew* Passion, sang Mahler's *Rückert-Lieder* with the Concertgebouw Orchestra during their North American tour, and joined the Minnesota Orchestra singing Berio's orchestrations of Mahler songs. Matthias Goerne made his United States debut in 1996 with the Philadelphia Orchestra in Bach's *St. John* Passion. North American recital appearances have included Toronto, Montreal, Washington, D.C., Philadelphia, Los Angeles, and New York City at the Mostly Mozart Festival, Carnegie Hall, and at the Frick Collection. His recital partners have included pianists Alfred Brendel and Andreas Haefliger. He made his Metropolitan Opera debut in the 1997-98 season as Papageno in *The Magic Flute*. In Europe he has given recitals in London at the Wigmore Hall and Queen Elizabeth Hall, and in Bath, Belfast, Berlin, Munich, and Cologne. He appears with, among others, the London Philharmonic, the Vienna Philharmonic, the Berlin Philharmonic, and the Chamber Orchestra of Europe. Matthias Goerne grew up in Weimar and began his career as a member of the children's choir of the town's Civic Opera. He studied with Hans Beyer in Leipzig, later working with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. He took prizes in international competitions including the Robert Schumann Competition, the Lindberg Salomon Competition, and the Hugo Wolf Competition. At the Berliner Festwochen he stepped in for Fischer-Dieskau to sing Mahler's *Kindertotenlieder* and in June

1994 he made a highly successful debut in Zurich with the Tonhalle Orchester under Claus Peter Flor in Brahms's *Ein deutsches Requiem*. He made his debut at the Leipzig Gewandhaus with the Radio Symphony Orchestra Leipzig and Helmuth Rilling, with whom Mr. Goerne has since collaborated regularly. Matthias Goerne was acclaimed in the title role of Henze's *The Prince of Homburg* in Cologne and Zurich, and has sung Marcello in *La bohème* at the Komische Oper Berlin, Wolfram in a concert performance of *Tannhäuser* in Cologne, and the title role in *Wozzeck* in Zurich. Mr. Goerne's discography includes award-winning recordings of Schubert (with Andreas Haefliger) and Schumann (with Vladimir Ashkenazy and with Eric Schneider), Eisler's *Hollywood Songbook* (with Eric Schneider) and *Deutsche Sinfonie*, Bach cantatas with Sir Roger Norrington, Walter Braunfels's opera *Die Vögel*, and Franz Schreker's *Die Gezeichneten*, all for London/Decca. Mr. Goerne has also recorded Hugo Wolf's orchestral songs with Riccardo Chailly and the Royal Concertgebouw Orchestra. He has recorded Schubert's *Winterreise* and other songs with pianist Graham Johnson for Hyperion.

Eric Schneider



The German pianist Eric Schneider, grandson of the author Albrecht Schaeffer who emigrated to the United States in 1908, took his soloist diploma in Cologne. Having always been fascinated by the art of the Lied, he subsequently studied Lied with Hartmut Höll. Over a period of many years, together with a number of excellent singers, he received continuous training from Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. He currently studies conducting in Berlin. As Lied pianist, Eric Schneider frequently appears at important European venues including the Wigmore Hall in London, the Concertgebouw in Amsterdam, Berlin's Philharmonie, the Philharmonie in Cologne, Vienna's Konzerthaus, at Gidon Kremer's Lockenhaus Festival, and at the Schubertiade Feldkirch. In 1994 he toured the United States with Hans-Peter Blochwitz. Mr. Schneider's discography includes a disc of Goethe-Lieder by various composers and a disc of the complete Lieder of Webern, both with Christiane Oelze; Brahms's *Die schöne Magelone* with Hans-Peter Blochwitz and the actress Cornelia Froebess, and Poulenc songs with bass-baritone Werner van Mechelen. With Matthias Goerne he has recorded Eisler's *Hollywood Songbook* and discs of Schumann and Schubert Lieder for Decca. In addition to his concert activities, Eric Schneider teaches Lied at the Hochschule für Musik "Hanns Eisler" in Berlin.

THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2000, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center, and the Koussevitzky Music Shed and Seiji Ozawa Hall endowed seats. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and corporations for their annual support of $2,500 or more during the 2000–2001 season.

MAESTRO CIRCLE

Ms. Jan Brett and Mr. Joseph Hearne
The Aaron Copland Fund for Music, Inc.
Country Curtains, Inc
Mr. and Mrs. Daniel Freed
Fromm Music Foundation
Estate of Grace Cornell Graff
William & Flora Hewlett Foundation
Mr. Charles H. Jenkins, Jr.
Don Law Companies
Nancy Lurie Marks Foundation
The Andrew W. Mellon Foundation
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Annette and Vincent O'Reilly
The Red Lion Inn
Mr. John Studzinski
Mr. and Mrs. Loet A. Velmans
Ronald A. Wilford Foundation for Conductors

BENEFACTORS

Anonymous (1)
The ASCAP Foundation
Berkshire Bank
Berkshire Life Insurance Co.
Renee Burrows
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
Mr. Julian Cohen
Mrs. Nat Cole
Mr. and Mrs. George M. Elvin
Mr. Sanford H. Fisher
Hon. and Mrs. John H. Fitzpatrick
The Frelinghuysen Foundation
GE Plastics
Ann and Gordon Getty Foundation
Mr. and Mrs. Robert A. Goodman
Housatonic Curtain Company
Natalie and Murray S. Katz
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Edward H. Linde
James A. Macdonald Foundation
Mr. and Mrs. Jay Marks
Mrs. August R. Meyer
Mrs. Evelyn Nef
The Netherland-America Foundation
Mrs. Clarice Neuman
Newman's Own
Mr. and Mrs. Millard H. Pryor, Jr.
Dr. Carol Reich and Mr. Joseph Reich
Evelyn and Ronald Shapiro
Mrs. Anson P. Stokes
Estate of Arthur W. Strenge
Taco, Inc.
Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. Jan Winkler and Ms. Hermine Drezner

SPONSORS

Anonymous (1)
Barr Foundation
Ms. Rhonda Black and Dr. Gloria Miller
Peter L. Buttenwieser Fund of the Tides Foundation
Mr. and Mrs. Alan H. Bernstein
Mr. and Mrs. Clive S. Cummis
Mr. and Mrs. Channing Dichter
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
English Speaking Union
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dale E. Fowler
Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Belvin Friedson
Mr. Arnold Golber
Mr. and Mrs. J. Arthur Goldberg
Phoebe Haas Charitable Trust
Mr. and Mrs. Paul J. Hickey
Ms. Susan Morse Hilles
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. William R. Housholder
Inland Management Corporation
Mr. Robert S. Kahn
Mrs. Leonard S. Kandell
Mrs. Linda F. Vogel Kaplan
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Michael Kittredge
Liz and George Krupp
Mr. and Mrs. Philip Kruvant
The Messinger Family
Mr. and Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Mr. and Mrs. Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Mr. Joseph D. Roxe
Alan & Lenore Sagner
Mr. and Mrs. Dan Schusterman
Dorothy Troupin Shimler
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Lewis Steinberg
Mr. Wayne Sunday
Mr. and Mrs. Aso Tavitian
Mr. and Mrs. Denis F. G. Tottenham
Ms. June Ugelow
Mr. Peter Wender
Mr. and Mrs. Eric K. Zeise

MEMBERS

Ms. Angela P. Abelow
Mr. and Mrs. Herbert B. Abelow
Mr. and Mrs. William F. Achtmeyer
Mrs. Janet Adams
Mr. and Mrs. William F. Allen, Jr.
Mr. and Mrs. Ronald Altman
Mr. and Mrs. Harlan E. Anderson
Apple Tree Inn & Restaurant
The Barrington Foundation, Inc.
Ms. Linda J. L. Becker
Helene & Ady Berger
Mr. and Mrs. Jerome Berko
Mr. and Mrs. Allen J. Bernstein
George and Roberta Berry Supporting Organization
Mr. and Mrs. Walter Black
Mr. and Mrs. Neal F. Blackmarr
Blantyre
Mr. and Mrs. Lee N. Blatt
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Dr. and Mrs. Stuart H. Brager
Mr. and Mrs. Jay R. Braus
Judy and Simeon Brinberg
Broadway Manufacturing Supply Co.
Ann Brown
Mr. and Mrs. Richard Brown
Cablevision Systems Corporation
Cain, Hibbard, Myers & Cook
Canyon Ranch in the Berkshires
Phyllis H. Carey
Ms. Mary W. Carswell
Charles River Broadcasting—WCRB 102.5
Mr. and Mrs. Mel Chasen
Cliffwood Inn
Mr. Armando Codina
Ms. Barbara L. Cohen-Hobbs
James and Tina Collias
Mr. and Mrs. Stewart M. Colton
Ms. Linda Benedict Colvin
Mr. and Mrs. Herbert J. Coyne
Crane and Company
Mr. and Mrs. William Cruger
Dr. and Mrs. Harold L. Deutsch
Dr. and Mrs. Chester W. Douglass
Dresser-Hull Company
Dr. and Mrs. Melvyn Drucker
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Eitan Evan
Mr. Harold Falik
Mrs. Marie V. Feder
Mr. and Mrs. Henry N. Flynt, Jr.
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. I. Robert Freelander
Carolyn and Roger Friedlander
Mr. Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Mr. and Mrs. Richard Grausman
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
David H. Glaser and Deborah F. Stone
Mr. and Mrs. Seymour Glaser
Carol R. and Avram J. Goldberg
Mr. and Mrs. Murray Goldblum
Mr. and Mrs. Gerson G. Gordon
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. Harold Grinspoon and Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Mr. and Mrs. G. Felda Hardymon
Dr. Lynne B. Harrison
Mr. Ira Haupt II
Mr. and Mrs. Peter Herbst
Dr. and Mrs. Ronald Hinds
Arnold J. and Helen G. Hoffman
Dr. Joan O. Hoffman
Ms. Janet Hopton
Mrs. Ruth W. Houghton
Mr. and Mrs. Sanford Huston
ICM Artists, Ltd.
Dr. and Mrs. Barry Z. Izenstein
Mr. and Mrs. M. Steven Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Daniel R. Johnson
K.B. Toys, Inc.
Mr. Ronald G. Kalish
Mr. and Mrs. Alan T. Kane
Mr. and Mrs. Arnold Y. Kapiloff
Mr. Leonard Kaplan and Mrs. Marcia Simon Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Phillip Katz
Mr. and Mrs. Bruce Kelly
Mr. and Mrs. George H. Kidder
Mr. Harold D. Klebanoff
Dr. and Mrs. Lester Klein
Koppers Chocolates
Dr. and Mrs. David I. Kosowsky
Mr. and Mrs. Earl Kramer
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Mr. and Mrs. Sol Kugler
Mrs. Wendy L. LaFage
Mrs. Mildred Luria Langsam
Marilyn and William Larkin
Legacy Banks-City and Lenox Savings
Mr. and Mrs. William Lehman
Mr. and Mrs. Robert J. Lepofsky
Mrs. Vincent J. Lesunaitis
Robert and Mira Levenson
Mr. Arthur J. Levey and Ms. Rocio Gell
Mr. and Mrs. Eric Levine
Georgette and Morton J. Levy
Mr. and Mrs. T. Herbert Lieberman
Mr. and Mrs. Murray Liebowitz
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter Loeb
Mr. and Mrs. Edwin N. London
Gerry & Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Mr. and Mrs. Leonard Luria
Judith and James F. Lyons
I. Kenneth and Barbara Mahler
Rev. Cabell B. Marbury
Mr. and Mrs. Robert A. Marcus
Mr. and Mrs. Morton E. Marvin
Maxymillian Technologies, Inc.
Mr. and Mrs. Thomas T. McCain
Carol and Thomas McCann
Mr. Paul F. McDevitt and Ms. Suzanne Bump
Mr. and Mrs. Irving Mendelson
Mr. and Mrs. Peter D. Meltzer
Mr. and Mrs. Paul Nassau
Mr. and Mrs. Joseph L. Nathan
Mr. and Mrs. Stuart K. Nelson
Mr. Richard Novik
Mr. and Mrs. Edward G. Novotny
Mr. Alexander Ober
Mrs. Robert S. Ogden
Dr. and Mrs. Martin S. Oppenheim
Mrs. Merle Orlove
Dr. and Mrs. Simon Parisier
Mrs. Selma Pearl
Charlotte Palmer Phillips Foundation by Dr. Charles Rodgers
Mr. and Mrs. Claudio Pincus
Drs. Eduardo and Lina Plantilla
Mr. and Mrs. J. Anderson Plumer

Dr. and Mrs. Francis M. Powers, Jr.
Quality Printing Company
Mr. and Mrs. Bruno Quinson
Bunny and Milton Rattner
Mr. and Mrs. Nathan Reiber
Mr. Charles Reiner
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. and Mrs. Peter Van S. Rice
Mr. and Mrs. Elie Rivollier, Jr.
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Fred Robins
Mr. Daniel L. Romanow and
Mr. B. Andrew Zelermyer
Mr. and Mrs. Michael Rosenbaum
Judith and Howard Rosenkrantz
Mr. Lawrence M. Rosenthal and
Ms. Joyce S. Bernstein
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Mr. and Mrs. Burton R. Rubin
Mr. and Mrs. Milton B. Rubin
Sue & David Rudd
Ernest S. Sagalyn, CLU
Mr. Bruce Sagan and Ms. Bette Hill
Mr. and Mrs. Malcolm S. Salter
Mr. Robert M. Sanders
Mr. and Mrs. Ira Sarinsky
Satinwood at Scarnagh, LLC
Aaron and Martha Schecter
Dr. Raymond & Hannah H.
Schneider
Mr. Gary S. Schieneman and Mrs.
Susan B. Fisher Schieneman
Mr. and Mrs. Albert Schmier
Mr. and Mrs. Ernest Schnesel
Mr. and Mrs. Rudy Schott
Pearl and Alvin Schottenfeld
Mr. and Mrs. Alan Schottenstein
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Marvin Schwartzbard
Mr. and Mrs. Mark L. Selkowitz
Richard and Carol Seltzer
Melissa Sere & Associates
Mr. Daniel Shapiro
Mr. & Mrs. Howard and Natalie
Shawn
Sheffield Plastics, Inc.
Ms. Jackie Sheinberg
Mona and Arthur Sherman
Mr. and Mrs. Thomas Brooks
Sherman
The Richard Shields Family
Mr. and Mrs. Walter Shmerler
Hon. George P. Shultz
Robert & Roberta Silman &
Phoebe Karpel
Mr. Richard B. Silverman
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Seymour Solomon
Mrs. William F. Sondericker
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Harvey L. Sperry
Mr. and Mrs. Jerry Spiegel
Peter Spiegelman and Alice Wang
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Ronald Stillman
Mrs. Charlotte Stone
Mr. and Mrs. Henry S. Stone
Mr. and Mrs. Stephen A. Stone
Mr. and Mrs. Edward M. Strawgate
The Studley Press, Inc.
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Sullivan Paper Co., Inc.
Dr. and Mrs. Daniel M. Sullivan
Mr. S. Donald Sussman
Mr. and Mrs. George A. Suter, Jr.
Mr. and Mrs. I. David Swawite
Talbots
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Teletime Media
Textron Inc.
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Bruce Tierney
Mr. and Mrs. Roger Tilles
Mr. and Mrs. Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. and Mrs. Sidney Ukrain
Mr. Laughran S. Vaber
Walden Printing Co., Inc.
Mr. and Mrs. Harvey Waller
Ward's Nursery & Garden Center
Mr. and Mrs. Charles H. Watts II
Stephen and Dorothy Weber
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carole White
Mr. and Mrs. Thomas H.P. Whitney
Mr. and Mr. Richard E. Willett
Mr. Robert G. Wilmers
Mr. and Mrs. R. Lyman Wood
Mr. Benjamin N. Woodson and
Ms. Mary Crowell
Mr. and Mrs. Ira Yohalem
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. and Mrs. Melvin Zuckerman

Names listed as of June 1, 2001

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

Table of Contents

Ozawa Hall concert of Thursday, July 12, at 8:30 3
Chanticleer
MUSIC VENERATING THE VIRGIN MARY

Prelude Concert of Friday, July 13, at 6 9
Members of the Boston Symphony Orchestra
MUSIC OF RAVEL, GUBAIDULINA, AND DVOŘÁK

Boston Symphony Orchestra concert of Friday, July 13, at 8:30 14
Rafael Frühbeck de Burgos conducting; Gwendolyn Bradley, Margaret Lattimore, Gordon Gietz, and Thomas Mohr, vocal soloists; Tanglewood Festival Chorus; PALS Children's Chorus
MUSIC OF MENDELSSOHN AND ORFF

Boston Symphony Orchestra concert of Saturday, July 14, at 8:30 33
Seiji Ozawa conducting; Yo-Yo Ma, cello
MUSIC OF CORIGLIANO AND DVOŘÁK

Boston Symphony Orchestra concert of Sunday, July 15, at 2:30 42
James Conlon conducting; Matthias Goerne, baritone; Han-Na Chang, cello
MUSIC OF BRITTEN, MAHLER, SAINT-SAËNS, AND RAVEL

Ozawa Hall concert of Wednesday, July 18, at 8:30 58
Mitsuko Uchida, piano
MUSIC OF SCHUBERT AND WEBERN

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, JULY 2001

July 7 and 28 — Robert Kirzinger, BSO Publications Associate
July 14 and 21 — Marc Mandel, BSO Director of Program Publications



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 12, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

CHANTICLEER

MATTHEW ALBER, CHRISTOPHER FRITZSCHE, IAN HOWELL, soprano
JESSE ANTIN, JAY WHITE, PHILIP WILDER, alto
KEVIN BAUM, MICHAEL LICHTENAUER, MATTHEW OLTMAN, tenor
ERIC ALATORRE, THOMAS BOLD, DAVID ALAN MARSHALL, baritone and bass

Texts and Translations

I.

GREGORIAN CHANT

Ave Maria, gratia plena, Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostræ. Amen.

Hail Mary, full of grace, the Lord is with you,
you are blessed among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

WILLIAM CORNYSH (d.1523): **Ave Maria, Mater Dei**

Ave Maria, Mater Dei, Regina cœli Domina,
mundi Imperatrix inferni,
miserere mei et totius populi christiani;
et ne permittas nos mortaliter peccare,
sed tuam sanctissimam voluntatem ad implere.
Amen.

Hail Mary, Mother of God, Queen of Heaven,
Ruler of the World below,
have mercy on me and on all Christians;
and do not allow us to fall into mortal sin,
but rather to fulfill your most holy will.

Amen.

II.

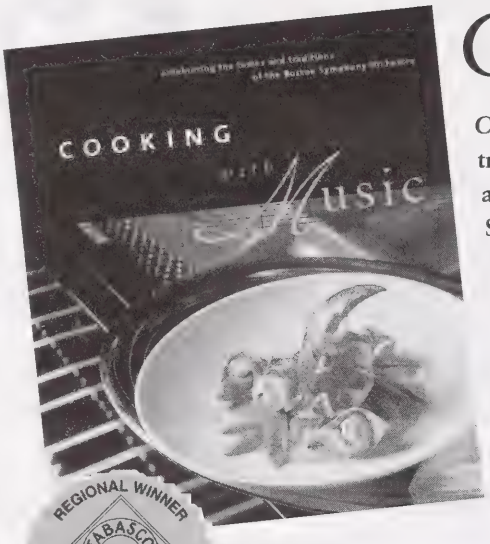
CLAUDIO MONTEVERDI (1567-1643)/**Aquilino Coppini** (fl. 1600): **Stabat Virgo Maria ("Era l'anima mia")**

Stabat Virgo Maria mestissimo dolore

languens ad crucem et flebat amare.
Et edidit ex ore tales voces:
Quis te confixit in hoc diro ligno,
quis mihi rapit vitam?
Fili mi, Iesu Christe, en liquefacta languet
et solvitur in lachrymas amoris anima mea dolens,
en langueo, en morior dolore!

The Virgin Mary stood with most sorrowful grief
at the cross, fainting and weeping bitterly.
And she uttered these words:
"Who has nailed you to this dreadful cross?
Who is taking my life away from me?
My Son, Jesus Christ! Weak with fainting

and wracked with loving tears is my sad soul.
I languish, I die with grief."



Get Cooking!

Cooking with Music **is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.**

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

REGIONAL WINNER TABASCO Community COOKBOOK Awards McILHENNY CO. 2000

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.



2001 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers.

Free to the public: Wednesday from 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

Maria, quid ploras ("Dorinda ah dirò mia")

Maria, quid ploras ad monumentum?	"Mary, why do you weep at the tomb?
Quœnam fuere tibi causœ doloris?	What has caused your grief?"
Crucifixerunt amorem meum,	"They have crucified my love,
et occiderunt eum qui mihi dedit vitam.	and killed the one who gave me life."
Absterge cadentes lachrymas.	"Wipe away the tears you shed.
Invitis perfidas Iudœis, ille vivit,	Against the will of the treacherous priests, He lives,
et vivet in œternum, et possidebis eum.	and will live forever, and you will hold Him."

III.

VASILY TITOV (c.1650-c.1715): **"The Angel Cried Out"**

The Angel cried out to the Lady Full of Grace:
"Rejoice, O Pure Virgin! And again I say: Rejoice!
Your Son is risen from His three days in the tomb!
With Himself He has raised all the dead!
Rejoice, all ye people!"
Shine! Shine, O New Jerusalem!
The glory of the Lord has shone on you!
Exult now and be glad, O Zion!
Be radiant, O Pure Theotokos, in the resurrection of Your Son!

TOMÁS LUIS DE VICTORIA (1548-1611)

Regina cœli lœtare

Regina cœli lœtare, alleluia:	Queen of Heaven, rejoice, alleluia.
Quia quem meruisti portare, alleluia:	For He whom you were worthy to bear, alleluia.
Resurrexit, sicut dixit, alleluia:	He has risen, as He said, alleluia.
Ora pro nobis Deum, alleluia.	Pray for us to God, alleluia.

Alma Redemptoris mater

Alma Redemptoris mater, quœ pervia	Loving Mother of the Redeemer, who remains the
cœli porta manes, et stella maris,	accessible Gate of Heaven and Star of the Sea,
succurre cadenti surgere qui curat populo:	come to the aid of a falling people who strives to rise.
Tu quœ genuisti, natura mirante,	You who gave birth, while Nature marveled,
tuum sanctum Genitorem:	to your holy Creator.
Virgo prius ac posterius, Gabrielis ab ore	Virgin before and after, receiving that Hail
sumens illud Ave, peccatorum miserere.	from the mouth of Gabriel, have mercy on sinners.

IV.

GREGORIAN CHANT

Ave maris stella,	Hail, Star of the sea,
Dei Mater alma,	kind Mother of God,
Atque semper Virgo,	and ever a Virgin,
Felix cœli porta.	fortunate Gate of heaven.
Sumens illud Ave	Receiving that "Ave"
Gabrielis ore,	from Gabriel's mouth,
Funda nos in pace,	reversing the name "Eva,"
Mutans Hevœ nomen.	strengthen us in peace.
Solve vincla reis,	Break the bonds of the guilty,
Profer lumen cœcis:	bring forth light in the dark;
Mala nostra pelle,	drive our evil away,
Bona cuncta posce.	request all good for us.
Monstra te esse matrem:	Show that you are Mother:
Sumat per te preces,	may He receive our prayers through you,
Qui pro nobis natus,	Him who was born for us,
Tulit esse tuus.	and chose to be your Son.
Virgo singularis,	Extraordinary Virgin,
Inter omnes mitis,	meek among all,
Nos culpis solutos,	free us from sin,
Mites fac et castos.	make us gentle and pious.
Vitam prœsta puram,	Offer a pure life,
Iter para tutum:	show us the safe path,
Ut videntes Iesum,	so that, seeing Jesus,
Semper collœtemur.	we may ever rejoice.
Sit laus Deo Patri,	Praise be to God the Father,
Summo Christo decus,	glory to Christ the most High,
Spiritui Sancto.	and to the Holy Spirit.
Tribus honor unus. Amen.	Equal honor to the Trinity. Amen.

VASILY TITOV: "O Thou Joy of All the Sorrowful!"

O Thou Joy of all the sorrowful! Intercessor for the oppressed, Nourisher of the hungry,
Comforter of travelers, Haven of the storm-tossed, Visitation of the sick,
Protection and Intercessor of the infirm, Staff of old age!
O Mother of God Most High, since Thou art most pure, hasten, we pray, to save Thy servants!

V.

BRENT MICHAEL DAVIDS (b.1959): **"Night Chant"**

Gatau gaquai anen.	I have something I want to say to you.
Ta poch go. Mao qua mo tok.	It's night. Let's sleep together.
Non se he na. Na ne.	We're beautiful. It's right.
A na che mu. Nan ta	My heart is at peace.

The commissioning of Night Chant *was made possible by grants from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.*

VI.

FOLK SONGS OF CUBA

Traditional Cuban, arr. Jose Castillo: "Son de la loma" ("From the Hills")

Mamá yo quiero saber de donde son los cantantes	Mama, I want to know where the singers are from,
que los encuentro galantes y los quiero conocer,	'cause I find them so charming, and I want to meet them,
con sus trovas fascinantes que me las quiero aprender.	with their fascinating songs that I would like to learn.
¿De donde serán? ¿Serán de la Habana?	Where could they be from? Are they from Havana?
¿Serán de Santiago tierra soberana?	Are they from Santiago, the sovreign land?
Ya verá, lo verá.	You'll see soon, you'll see them.
Mamá, ellos son de la loma,	Mama, they are from the hills,
pero mamá, ellos cantan en el llano.	but Mama, they sing in the plains.
¿De donde serán mamá?	Where are they from, Mama?
Que me las quiero aprender.	I would like to learn their songs.
Ellos son de la loma y los quiero concer.	They are from the hills, and I want to meet them.
Vamos a ver. ¡Si, señor!	Let's go see them. Yes sir!

BEATRIZ CORONA (b.1953)**/MARIO BENEDETTI: "Corazón coraza" ("Hollow Heart")**

Porque tengo y no porque te pienso	Because I have you and don't think of you,
Porque la noche está de ojos abiertos	because the night is wide awake,
Porque la noche pasa y sigo amor	because the night goes on and I continue,
Porque has venido a recoger tu imagen	because you have come to take back your image,
Y eres mejor que todas tus imagenes	and you are better than all your images…
Porque eres lindo desde el pie hasta el alma	Because you're beautiful from your feet to your soul,
Porque eres bueno desde el alma a mí	because you're good from the heart to me,
Porque te escondes dulce en el orgullo	because you hide sweetly in your pride,
Pequeño y dulce corazón coraza.	Small and sweet shielded heart;
Porque eres mío.	Because you're mine.
Porque te miro y muero y peor que muero	because I look at you and die, it's worse than dying

Please turn the page quietly.

The Tanglewood Association of the
Boston Symphony Association of Volunteers
and
The Berkshire Museum
present

Tanglewood

ReDISCOVERING MUSIC 2001

6 Tuesdays from 10 a.m. to noon at The Berkshire Museum, 39 South St., Pittsfield, MA

July 10	**Andrew Pincus**, music critic of the Berkshire Eagle—"Koussevitzky's Legacy, Then and Now," a panel discussion with guests including Jeremy Yudkin and retired BSO players Harry Ellis Dickson, Roger Voisin, Sheldon Rotenberg, and Harry Shapiro
July 17	**Martin Bookspan**, broadcaster and writer—a discussion with distinguished musical colleagues
July 24	**Joel Revson**, Music Director of Berkshire Opera—"The Magic of French Opera"
July 31	**Phyllis Curtin**, Tanglewood Music Center Master Teacher and Artist in Voice, famed for her performances as Salome—"From Salome about Salome"
August 7	**Joseph Silverstein**, violinist, former BSO concertmaster, and Conductor Laureate of the Utah Symphony—"Upbow, Downbow"
August 14	**John Oliver**, founder and conductor of the Tanglewood Festival Chorus—"The Evolution and Development of the Tanglewood Festival Chorus"
August 21	**Brian Bell**, producer, live BSO concert broadcasts, WGBH Radio—"The Israel Philharmonic Orchestra: Its History and Development"
August 28	**"Women in the Performing Arts"**—A panel discussion moderated by Tracy Wilson, BSO Director of Tanglewood Development, and including Ellen Highstein, Tanglewood Music Center; Ella Baff, Jacob's Pillow; Kate Maguire, Berkshire Theatre, Ann Mintz, The Berkshire Museum; Maureen O'Flynn, Berkshire Opera Company; Alla Zernitzkaya, Pittsfield Schools

Tickets available at the door, $10 each session.
For more information, call The Berkshire Museum at (413) 443-7171, ext. 20.



Si no te miro amor si no te miro.	If I don't look at you, love, if I don't look at you.
Porque tu siempre existes donde quiera	Because you always exist everywhere,
Pero existes mejor donde te quiero.	but you exist better where I want you to be.
Porque tu boca es sangre y tienes frío	Because your mouth is blood and you are cold,
Tengo que amarte amor	I have to love you, love.
aunque esta herida duela como dos	Even though this wound hurts like two,
aunque te busque y no te encuentro	even though I look for you and cannot find you.
y aunque la noche pase y yo te tenga y no.	Even though the night goes by and I would have you, and I would not.

MIGUEL MATAMOROS (1894-1971), **arr. Electo Silva: "Juramento" ("Pledge")**

Si el amor hace sentir hondos dolores	If love makes us feel deep pain
y condena a vivir entre miserias,	and condemns us to live in misery,
yo te diera, mi bien, por tus amores	for your love, my beloved, I would give you
hasta la sangre que hierve en mis arterias.	even the blood that boils within my veins.
Si es surtidor de mìsticos pesares,	If love is the provider of mystical sufferings
y hace al hombre arrastrar largas cadenas,	and makes mankind drag heavy chains,
yo te juro arrastrarlas por los mares	I pledge to you that I will drag them through
infinitos y negros de mis penas.	the unfathomable and dark seas of my sorrows.

LEO BROUWER (b.1939): **"Son Mercedes" ("Mercedes")**

Por el mundo ando buscando	I am looking all over the world
la triqueña que era todo corazón.	for a brunette that was all heart.
Pero Mercedes, el alma	But Mercedes, my soul
por un beso te daré.	for a kiss I will give.
Mercedes tú no me quieres.	Mercedes, you don't love me.
Mercedes tú no me adoras.	Mercedes, you don't adore me.
Ay, me quisiste olvidar	Oh, you tried to forget me
me volviste a querer.	but then you loved me once more.
Zapato que yo deseché	Shoes that I have thrown away
no me lo vuelvo a poner.	I will never wear again.
Ay, me gustan los ojos negros	Oh, I love dark eyes,
color de paño francés.	the color of French cloth.
No se lo digáis a nadie	Don't tell anybody
que yo siempre te amaré.	that I will always love you.

Please turn the page quietly, and only after the music has stopped.

MOISES SIMONS (1890-1945), **arr. Tania León:**
"El Manísero" ("The Peanut Vendor")

Maní, maní, maní!	Peanuts, peanuts, peanuts!
Que si te quieres por el pico divertir,	So if you want to have fun through your mouth,
Compra me un cucuruchito de maní.	buy a little bag of peanuts.
Maní, maní, maní.	Peanuts, peanuts, peanuts.
Caserita no te acuestes a dormir,	Little housewife, don't go to sleep tonight
Sin comer un cucurucho de maní.	without eating a little bag of peanuts.
Maní, maní, maní.	Peanuts, peanuts, peanuts.
Que calentico y rico está	They are so warm and delicious
Ya no se puede pedir más.	that you can't ask for more.
Ay! caserita no me dejes ir	Oh! Little housewife, don't let me go,
Porque despues te vas arrepentir	because then you'll be sorry
Y va ser muy tarde yá.	and it will be too late.
Manísero se vá!	The peanut vendor is leaving!
Caserita no te acuestes a dormir,	Little housewife, don't go to sleep tonight
Sin comer un cucurucho de maní.	without eating a little bag of peanuts.
Cuando la calle sola está	When the street is deserted,
Casera de mi corazón,	little housewife of my heart,
El manísero entona su pregón	the peanut vendor sings his song,
Y si la niña escucha mi cantar	and if a little girl hears my singing
Llama desde su balcón.	she beckons from her balcony.
Dame de tu maní	Give me some of your peanuts
Que esta noche no voy a poder dormir	so I won't have to go to sleep tonight
Sin comer un cucurucho de maní.	without eating a little bag of peanuts.

Cuban texts translated by Tania León and Ana Maria Rosado, ©2000

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 12, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

CHANTICLEER

MATTHEW ALBER, CHRISTOPHER FRITZSCHE, IAN HOWELL, soprano
JESSE ANTIN, JAY WHITE, PHILIP WILDER, alto
KEVIN BAUM, MICHAEL LICHTENAUER, MATTHEW OLTMAN, tenor
ERIC ALATORRE, THOMAS BOLD, DAVID ALAN MARSHALL, baritone and bass

Please note that texts and translations are being distributed separately.

I. GREGORIAN CHANT	Ave Maria
CORNYSH	Ave Maria, Mater Dei
II. MONTEVERDI/COPPINI	Stabat Virgo Maria
	Maria quid ploras
III. TITOV	The Angel Cried Out
VICTORIA	Regina caeli laetare
	Alma Redemptoris mater
IV. GREGORIAN CHANT	Ave maris stella
TITOV	"O Thou Joy of All the Sorrowful"

INTERMISSION

V. DAVIDS	Night Chant
VI. TRADITIONAL CUBAN (arr. CASTILLO)	Son de la loma
CORONA/BENEDETTI	Corazón coraza
MATAMOROS (arr. SILVA)	Juramento
BROUWER	Son Mercedes
SIMONS (arr. LEÓN)	El Manísero

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes by Andrew Morgan

In the medieval ages, the Virgin Mary's role as the Mother of God, and thus the Mother of us all, placed her in stark contrast to the stern and wrathful image of God. She was a source of comfort for Christians, someone who could plead the case of "us sinners" directly to her Son, Jesus—and she remains so to this day. At no time was her popularity greater than in the Renaissance, when a plethora of compositions were written in her honor. In addition to the famous *Ave Maria* prayer, thousands of settings were composed of the four Marian Antiphons, *Alma Redemptoris Mater*, *Ave Regina cœlorum*, *Regina cœli*, and *Salve Regina*, as well as the numerous other texts that venerate the humble Virgin. The first half of this program is Chanticleer's tribute to the many early compositions dedicated to Mary, and many of these works can be found on their best-selling release, *Magnificat*.

I.

Gregorian Chant: Ave Maria

Gregorian Chant, named after Pope Gregory I (d. 604), is the term commonly applied to the vast repertoire of liturgical plainchant assembled over the course of several hundred years, roughly 700–1300 AD. There are almost 3000 extant chants in the Gregorian repertoire, with texts specific to each day of the Roman Catholic Church's liturgical year. The chants that make up the Ordinary of the Mass—the *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*—are for use throughout the year. The chants for specific feast days (such as the Feast of the Blessed Virgin Mary) are known as the Propers, and can include antiphons, hymns, and other types of prayers. The *Ave Maria* is employed in the Roman rite as an antiphon for the Fourth Sunday in Advent, as well as the feasts of the Annunciation (March 25) and the Immaculate Conception (December 8).

William Cornysh (d.1523): Ave Maria, Mater Dei

The early Tudor poet, playwright, actor, and composer William Cornysh was a man of many talents. In 1509, he became Master of the Children of the Chapel Royal in the court of Henry VIII,



Destination Imagination

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

a post he held until his death. Cornysh proved an interesting addition to courtly life, providing plays and pageants for important occasions. He also seems to have been quite a shrewd businessman, obtaining permission to import beer and wine, and to furnish five of the king's ships. As a composer, Cornysh made notable contributions to the secular partsong that flourished in the sixteenth century.

Ave Maria, Mater Dei (scored for two altos, two tenors, and bass) displays a simplicity in its polyphonic writing. Interestingly, all four voice-parts are employed simultaneously at only three brief points, setting the words "Ave Maria," "miserere mei," and "Amen."

II.

Claudio Monteverdi (1567-1643)/Aquilino Coppini (fl. 1600):
Stabat Virgo Maria; Maria, quid ploras

Italian Claudio Monteverdi was one of the most influential composers in the history of music. Although his compositions were rarely revolutionary in nature, he showed an astonishing ability throughout his long life for distilling and refining the latest ideas into viable techniques. In addition to his notable contributions to the creation of opera, he was also influential in the development of the madrigal, and the rejuvenation of church music.

One of Monteverdi's guiding principals was the intelligibility and expression of the text, an overriding tenet of the *seconda prattica*. To this end, Monteverdi developed a declamatory style first employed by Giaches de Wert (1535–1596), with rhythms approaching that of speech. These two five-voice madrigals, reset to sacred texts by Aquilino Coppini, are from Monteverdi's *Il quinto libro de madrigali* (Venice, 1605) and are fine examples of this declamatory style. The original texts, tragic laments by Giovanni Battista Guarini, provided Monteverdi an opportunity for achingly beautiful, almost exclusively homophonic settings rife with crunching dissonances, lush suspensions, and abrupt shifts between major and minor tonalities.

Aquilino Coppini, a professor of rhetoric at the University of Pavia, published three volumes of sacred *contrafacta* (the substitution of one text for another without altering the music) over the period 1607 to 1609, all employing madrigals by important composers of the time. His stated intent was to make these works "equally commendable to God and to His saints in churches and private houses." An ardent admirer—and personal friend—of Monteverdi (whose madrigals dominate the three volumes), Coppini worked his underlay with such attention to detail that much of the word-painting is retained.

III.

Vasily Titov (c.1650-c.1715): "The Angel Cried Out"

Vasily Polikarpovich Titov, a member of the Tsar's Singing Clerics, was one of the most gifted and prolific Russian composers of his time. His exploration of polychoral techniques, greatly influenced by the compositions of Heinrich Schütz, helped to alter the face of Russian sacred music. Although he was best known in his day for his three-part settings, Titov's oeuvre includes over 40 sacred *partesnïye konsertï* ("concertos for multiple parts"—typically, twelve voices) and several large-scale Divine Services.

Both of the works by Titov on tonight's program are for twelve voice-parts, and display his effective use of polychoral writing. Lively, imitative exchanges between individual choruses are interspersed between sections of block-chordal movement in the richly sonorous style that has come to epitomize Russia's choral tradition. "The Angel Cried Out" is a hymn to the Mother of God for use during Paschaltide (from Holy Saturday through Ascension Thursday).

Tomás Luis de Victoria (1548-1611): "Regina cœli lœtare"; "Alma Redemptoris mater"

Spanish composer and organist Tomás Luis de Victoria, like many of his contemporaries, traveled to Rome to learn his art. It is possible that Victoria studied with Palestrina while he was there; he was certainly one of the only composers in Rome to master the subtleties of Palestrina's style. Victoria's many compositions, comprised exclusively of sacred works, brought him a great deal of fame during his lifetime, primarily due to his ability to publish lavish volumes of his works.

Victoria felt a great affection for the four Marian antiphons, composing numerous settings of these texts. The two motets heard here are for eight voices, in two four-voice choirs, and display Victoria's penchant for music of a joyful nature. The predominant texture of "Regina cœli lœtare," comprised of close imitation and fast scalar passages, is broken up by lively alleluia sections. "Alma

Redemptoris mater" was evidently a favorite of Victoria's, as he used it as the basis of a mass setting.

IV.

Gregorian Chant: Ave maris stella

The plainsong *Ave maris stella* is a hymn used at Vespers in the Roman rite on various feasts of the Blessed Virgin Mary.

Vasily Titov: "O Thou Joy of All the Sorrowful!"

O Thou Joy of All the Sorrowful is a troparion (a Byzantine form of hymnody) for the feast in honor of the icon of the Mother of God "Joy of All the Sorrowful."

V.

Brent Michael Davids (b.1959): "Night Chant"

Brent Michael Davids is a nationally acclaimed composer whose commissions include works for Chanticleer, the Joffrey Ballet, the Kronos Quartet, and the National Symphony Orchestra. Davids has received numerous awards and, in 1998, was one of six composers invited to the Sundance Institute Film Composer Lab. He recently finished his residency with the Minnesota Children's Museum as a McKnight Visiting Composer through the American Composers Forum. Davids, a member of the Mohican Nation, is one of the very few classically trained Native American composers working today. His music contains elements of Native American tribal music combined with Western compositional techniques. His work encompasses choral and ballet music, as well as works for small ensembles, ranging from a trio for two double basses and crystal bass flute to a work for his own instrument, crystal flute, and voice. Davids received his bachelor's degree in composition from Northern Illinois University and his masters' degree from Arizona State University.

Night Chant, commissioned by Chanticleer in 1997, draws on the ancient style of ceremonial Mohican chanting. The quasi-erotic text is used as raw material that Davids fragments to form a mosaic of provocative rhythms and sound bits, gradually growing in intensity and excitement in its invitation to a passionate night of love. He employs the voices of Chanticleer to evoke the sound of the shakers and drums in Native American ceremonial music, and occasionally calls for the nasal vocal timbre characteristic of its style. Davids also calls here for the use of nose flutes.

The commissioning of Night Chant *was made possible by grants from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.*

VI.

Folk Songs of Cuba

Like much of Latin America, the folk music of Cuba is inexorably linked to that of Spain—not just in the obvious commonality of language, but also in the numerous dance forms that the

SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus 1
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106



the PORCHES Inn
at MASS MoCA

231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

Spanish *conquistadores* brought with them to the New World. This connection imbued Cuban music with a number of dance elements, most notably the use of syncopated rhythms. Cuba was also an important port for slave traders, so the Spanish dance forms blended with a distinctly Afro-Caribbean ("*creole*") flavor. Unlike its European counterparts, much of Cuba's folk music was written in this century, so we often know the composer—as with four of the five songs in this set.

Son de la loma is a *son*, a uniquely Cuban dance form characterized by strong syncopation and a rhythmic accentuation on the fourth eighth-note in 2/4 meter. In *Corazón coraza*, Cuban composer Beatriz Corona sets a heartrending poem by Mario Benedetti in a lushly romantic *danzón* style. *Juramento* and *Son Mercedes* are both in the *bolero-son* form (no relation to the Spanish *bolero*), a rustic Cuban song in 2/4 meter. *El Manísero*, perhaps the most famous *son*, became a hit in the U.S. in the 1930s and has been widely recorded. This 12-part setting, arranged for Chanticleer by composer/conductor Tania León—and included on our *Wondrous Love* CD (Teldec Classics)—evokes the flavor of the streets of Havana and the cries of the peanut vendor, looking for love as he peddles his wares.

GUEST ARTISTS

Chanticleer



Grammy Award-winning Chanticleer, the only full-time classical vocal ensemble in the United States, has developed a remarkable reputation over its twenty-two-year history for its interpretation of vocal literature from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of twelve male voices ranging from countertenor to bass, Chanticleer has earned international renown as "an orchestra of voices." Since 1994, Chanticleer has been recording exclusively for Teldec Classics. The ensemble has twenty-two recordings to its credit, including the Grammy Award-winning *Colors of Love*, which also won the Contemporary A Capella Recording Award for Best Classical Album. Its most recent release is *Magnificat*, a disc of early music devoted to the Virgin Mary. The ensemble performs more than a hundred concerts a year throughout the world, appearing regularly in New York, Boston, Los Angeles, Washington, D.C., Chicago, Toronto, Tokyo, and Paris, as well as in its home base of San Francisco. Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as artistic director until his death in 1997. In 1999, Christine Bullin joined Chanticleer as its first president and general director, leading both the artistic and administrative sides of the organization. Music director Joseph Jennings has been with the ensemble since 1983. He also heads Chanticleer's educational and community outreach programs. Countertenor Philip Wilder, who joined Chanticleer in 1990, serves as artistic administrator, assisting the music director in preparing the ensemble for tour concerts.

During the 2000-01 season the ensemble toured Japan and Taiwan. Other highlights included a tour in March with mezzo-soprano Frederica von Stade, with stops in New York, Boston, and Washington, D.C. Chanticleer's Bay Area season featured four different programs, including *Abendmusik*, an evening of music by Dietrich Buxtehude with the group's own period-instrument ensemble, the Chanticleer Sinfonia. The season concludes with *¡Alegria!*, a program of music from Spain and Latin America ranging from the Renaissance to newly-commissioned works. Chanticleer's longstanding commitment to developing the choral repertoire has led the group to commission works from many composers, including Chen Yi, David Conte, Brent Michael Davids, Anthony Davis, William Hawley, Jake Heggie, Tania León, Bernard Rands, Steven Sametz, Paul Schoenfield, Steven Stucky, and Augusta Read Thomas. Chanticleer is the recipient of major grants from the National Endowment for the Arts, the California Arts Council, the E. Nakamichi Foundation, the William & Flora Hewlett Foundation, the Carol Franc Buck Foundation, and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting school residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and Board of Trustees. The group's website is www.chanticleer.com.

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 13, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

ELIZABETH OSTLING, flute
ANN HOBSON PILOT, harp
ELITA KANG, violin
TATIANA DIMITRIADES, violin
CATHY BASRAK, viola
CAROL PROCTER, cello

RAVEL — *Sonatine en Trio* (transcribed for flute, cello, and harp by Carlos Salzedo from Ravel's Sonatine for piano)

Modéré
Mouvement de Menuet
Animé

Ms. OSTLING, Ms. PROCTER, and Ms. HOBSON PILOT

GUBAIDULINA — *Garten von Freuden und Traurigkeiten* (*Garden of Joy and Sorrow*), for flute, viola, and harp

Ms. OSTLING, Ms. BASRAK, and Ms. HOBSON PILOT

DVOŘÁK — String Quartet No. 12 in F, Opus 96, *American*

Allegro man non troppo
Lento
Molto vivace
Finale: Vivace ma non troppo

Ms. KANG, Ms. DIMITRIADES, Ms. BASRAK, and Ms. PROCTER

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Maurice Ravel (1875-1937) composed his Sonatine for piano in 1903–05, precisely the years in which the young man, already becoming established as a substantial composer, made the last of his several attempts to win the Prix de Rome. As on all previous occasions, the conservative judges found his music far too "modern" and passed him over in favor of relative nonentities. (The scandal that followed Ravel's final rejection led to the resignation of the conservatory's director and his replacement with Gabriel Fauré, a far more open-minded administrator.) The transcription for flute, cello, and harp is the work of Carlos Salzedo (1885-1961), a harpist and composer who was among this century's most influential figures in the development of his instrument. Salzedo graduated from the Paris Conservatory in piano and harp in 1901 (Ravel was then auditing Fauré's composition classes, having been barred from regular enrollment for his failure to win a prize). In 1909 Salzedo moved to the United States, as harpist for the Metropolitan Opera orchestra. Later he co-founded, with Edgar Varèse, the International Composers' Guild, and in 1924 he inaugurated the harp department at the Curtis Institute in Philadelphia. Salzedo once showed his transcription of the Sonatine to Ravel, who is reputed to have remarked, "Why didn't I think of that!" Evidently he approved.

* * * * *

This 1980 chamber composition for an ensemble of instruments first popularized by Claude Debussy (though a number of composers have written for it since) creates a world of instrumental color that, like Debussy's own music, draws from both Eastern and Western ideas. The visionary Russian composer **Sofia Gubaidulina** (b.1931) has noted that the piece was inspired by two strongly contrasting literary sources. The first of these was *Sayat-Nova* by the Moscow writer Iv Oganov, which deals with a famous Eastern storyteller and singer. The second is a twentieth-century German poet, Francisco Tanzer, whose verses may be recited, either in German or English, during the course of the piece by one or more of the performers, or by an optional speaker. Alternatively, the Tanzer poems may be recited at the very end of the performance, or omitted entirely.

Garden of Joy and Sorrow is cast in one movement unfolding spaciously (it runs about twenty-



five minutes) but gently, with bright colors (frequently the instruments play harmonics, which are very high and shimmering in sound) and slowly unfolding melodies dominated by two of the simplest and most fundamental of intervals, the minor second and the minor third. At the opening the piece is almost entirely monophonic (that is, a single melody with no accompaniment), though gradually the texture becomes richer and more complex and varied. The slow tempo is incantatory, drawing the listener in to a contemplation of nature—always new and yet essentially unchanging—as an image of eternity. The colors and sonorities of the piece are Gubaidulina's response to phrases from Iv Oganov: "the ordeal of a flower's pain," "...the peal of the singing garden grew...," "...the revelation of the rose...," "....the lotus was set aflame by music," "...the white garden began to ring again with diamond borders..." These images of ecstatic flowering, concrete and specific as they are, seemed, in the composer's view, to be expressed naturally in the words from Tanzer's diary. The work builds in intensity to a climactic episode near the middle then returns gradually to the bright simplicity of the opening, colored by harmonics on the viola.

When is it really over?
What is its true ending?
All borders are
like a line drawn with a stick of wood
or the heel of a shoe in the sand.

Up to here...
there's the borderline.
All this is artificial.
Tomorrow we play
another game.

—from the diary of Francisco Tanzer

* * * * *

When Mrs. Jeanette Thurber persuaded **Antonín Dvořák** (1841-1904) to come to America as the director of her National Conservatory in New York, she expected great things of him. The Bohemian composer, at the height of his popularity, brought a cheerful, friendly personality and a musical openness that made him popular wherever he went. His works were featured on concert programs in New York and Boston, often with Dvořák himself conducting. His responsibilities at the Conservatory were designed so as to allow him time to compose, in the evident hope that he would show American composers how they ought to proceed. Quite early in his stay Dvořák was asked by reporters what advice he would offer to American composers. His response—that they should draw upon their own native musical heritage in seeking materials for their art—reflected Dvořák's own procedure with the melodic styles and dance forms of his native Bohemia. What Dvořák meant by that was especially the music of black Americans, which, if he knew it at all, came from concert performances of spirituals and from the popular entertainment of the minstrel show (where the music was often written by white musicians in supposed imitation of vanished "plantation life").

The view of so distinguished a composer was widely—and heatedly—discussed. When Dvořák made these remarks, he knew scarcely any American music, either art or folk music. And he was not yet familiar with the substantial number of talented American composers who had been getting along quite well—and even anticipating his approach years before his music was known here. To Dvořák's credit, he was open-minded enough to recognize the talent of American musicians. Victor Herbert's Second Cello Concerto, for example, inspired Dvořák's own contribution to the genre, and George Chadwick's Third Symphony was picked by Dvořák to receive a national award.

Dvořák's first substantial work of his American years was the Symphony *From the New World*, completed in May 1893. During that summer he spent his holiday with his family at Spillville, a Czech community in Iowa. He felt at home immediately upon his arrival there and quickly composed two substantial chamber works—the string quartet in F (composed between June 8 and 23) and the string quintet in E-flat (between June 26 and August 1); both were to be nicknamed "*American*." The quartet was premiered in Boston on January 1, 1894, by the Kneisel Quartet, the most distinguished string quartet in America at the time (the ensemble consisted of first-chair players from the Boston Symphony Orchestra led by concertmaster Franz Kneisel).

From the outset, Dvořák's *American* Quartet has enjoyed lasting popularity for its tunefulness,

its rhythmic verve, and its happy interplay of the four instruments. Given all the publicity afforded Dvořák's ideas on American music, one might reasonably ask just how "American" Opus 96 really is. A theme in the third movement qualifies as coming from an American: "a damned bird (red, only with black wings)" that kept singing where he was working. Dvořák worked the native bird's song into measures 21 and following of the scherzo. Beyond that we are on less firm ground. Many of the themes are entirely or nearly pentatonic, and some have wanted to see in this the influence of the black spiritual. But in fact Bohemian folk music is every bit as likely to be pentatonic, and similar themes can be found in Dvořák's music long before he came to America. The opening of the work was based on Smetana's First Quartet, though Dvořák's mood is entirely different—lighter and livelier throughout, with the poignant exception of the lyrical second movement, the plaintive melody of which, echoed between violin and cello, is a wonderful foil to the high spirits of the remaining three movements.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979-1998.

ARTISTS

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994. After serving as acting principal from March 1995, she became the BSO's associate principal flute as of the 1997-98 season. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. More recently she commissioned and premiered Mr. Gandolfi's *Geppetto's Workshop* for flute and piano. Ms. Ostling's appearances as soloist with orchestra have included engagements with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her home town. A frequent performer in solo and chamber recitals, she has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot** became the Boston Symphony's principal harp in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has performed as soloist with the Boston Symphony, the Boston Pops, and orchestras in Europe, Haiti, New Zealand, and South Africa. As a chamber musician, she has appeared at such prominent festivals as Marlboro and Newport. She holds a Doctor of Fine Arts degree from Bridgewater State College and is a faculty member at the New England Conservatory and Tanglewood Music Center. Ms. Hobson PIlot has several compact discs available; the latest, on Denouement Records, includes music of Ravel, John Williams, Debussy, and Saint-Saëns, plus American composer Kevin Kaska's recent Harp Concerto with the London Symphony led by BSO colleague Ronald Feldman. She was recently featured in a video documentary, televised nationwide on PBS, about her personal musical journey and her journey to Africa to discover the roots of the harp. The recipient of numerous awards, Ann Hobson Pilot began studying piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools. She switched to harp while in high school. continuing her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. Actively involved in Boston-area community affairs, she and her husband Prentice Pilot were instrumental in the formation of the Boston Music Education Collaborative. They have also established a concert series on the islands of St. Maarten, St. Croix, and St. Thomas.

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and became an assistant concertmaster of the orchestra during the 2000-01 season. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia orchestra. Prior to her work at Curtis she studied at the Juilliard

School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble and of the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Cathy Basrak joined the Boston Symphony Orchestra as assistant principal viola at the start of the 2000-01 season. A native of the Chicago area, Ms. Basrak graduated from the Curtis Institute of Music in the spring of 2000. She has performed with the Philadelphia Orchestra, the Brandenburg Ensemble, and Boston's Metamorphosen Ensemble, and has appeared as soloist with the Chicago Symphony Orchestra and the Detroit Symphony Orchestra. Ms. Basrak has won numerous awards, including grand prize in the General Motors/Seventeen Magazine National Concerto Competition, first prize in the Irving M. Klein International String Competition, and second prize in the International Music Competition of the ARD in Munich. She recently made her recording debut with a disc of "American Viola Works" on Cedille Records.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, July 13, at 8:30

RAFAEL FRÜHBECK DE BURGOS conducting

MENDELSSOHN Suite from Incidental Music to *A Midsummer Night's Dream*

Overture
Scherzo
Song with Chorus
Intermezzo
Nocturne
Wedding March
A Dance of Clowns
Reprise of Wedding March
Finale, with Chorus

GWENDOLYN BRADLEY, soprano
MARGARET LATTIMORE, mezzo-soprano
WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Texts and translations begin on page 18.

INTERMISSION



ORFF *Carmina burana*

Fortuna imperatrix mundi
(Fortune, empress of the world)
I. Primo vere (In springtime)
Uf dem Anger (On the green)
II. In taberna (In the tavern)
III. Cour d'amours (The court of love)
Blanziflor et Helena (Blanziflor and Helena)
Fortuna imperatrix mundi

GWENDOLYN BRADLEY, soprano
GORDON GIETZ, tenor
THOMAS MOHR, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS,
JOHANNA HILL SIMPSON, artistic director

Text for *Carmina burana* is being distributed separately.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

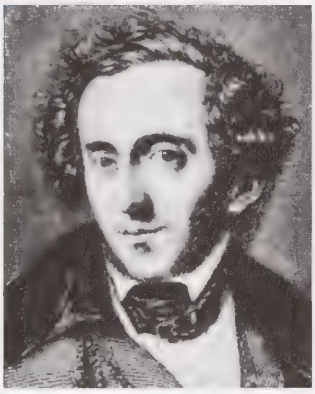
Felix Mendelssohn (1809-1847)
Suite from the Incidental Music to *A Midsummer Night's Dream*

First performance of the overture: April 29, 1827, in Stettin, Carl Loewe cond. *First performances of the incidental music*: October 14, 1843 (private performance), Potsdam; October 18, 1843, Berlin (first public performance). *First BSO performances of individual movements*: March 1882, "Wedding March," Georg Henschel cond.; February 1883, Overture, Henschel cond.; October 1883, Nocturne, Henschel cond. *First BSO performances of complete incidental music*: April 1894, Emil Paur cond. *First Tanglewood performance*: August 10, 1963, Erich Leinsdorf cond. (Overture and complete incidental music). *Most recent Tanglewood performance*: July 20, 1996, Seiji Ozawa cond. (Overture and complete incidental music).

The case of Mendelssohn allows us a glimpse into the mysteries of musical genius afforded by only a few other youthful masters (Mozart and Schubert come to mind). Though both Mozart and Schubert traveled farther on their musical paths after a precocious beginning, neither of them had produced, before their eighteenth year, a work as brilliant as Mendelssohn's Octet (composed when he was sixteen) or the Overture to

A Midsummer Night's Dream (written a year later).

Mendelssohn had every opportunity to develop his musical culture once his talent became evident. His father provided the best teachers available in Berlin and organized regular Sunday musicales in the Mendelssohn house, engaging performers from the orchestra of the royal court. It was for these events that the boy began to write music himself and to learn important lessons in musical structure and effect by hearing performances almost as soon as the ink was dry. (Felix was not the only composer in the family either; his sister Fanny had a remarkable creative talent as well.) Just as he was entering into his teens, he turned out a remarkable assortment of twelve string symphonies in just over half a year.



In addition to music, Felix received the best possible general education. He was bright, quick, and receptive, spoke several languages well, danced exquisitely, illustrated his letters and journals with pen and ink drawings of considerable flair, and translated one of Terence's comedies from the original Latin. He traveled widely and enjoyed a wide acquaintance of creative and intellectual leaders. By 1825 he had met Cherubini, Hummel, Moscheles, Rossini, Meyerbeer, and other leading musicians in Paris; his family was personally acquainted with Goethe. Once the family settled in Berlin in 1825, the Mendelssohn home became the most important salon in the city, frequented by the scientist Humboldt and the philosopher Hegel, as well as by people who were to play various roles in the young composer's life, among them the critic Adolf Bernhard Marx, who became a musical confidante and adviser.

The idea of writing his **Overture to "A Midsummer Night's Dream"** evidently came



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986

5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

to Felix when he and Fanny were reading the play together (in the translation by Schlegel). He originally wrote the overture for two pianos, so that he could perform it with her. But he orchestrated it almost at once, and it quickly attained performance and general popularity. Without question it is one of Mendelssohn's most remarkable accomplishments. Into the presumably restrictive context of an overture, cast in sonata form, he introduced a varied panoply of musical ideas, each with its own distinctive color and character that could be taken to represent elements of the play, then shaped them into a pattern that is thoroughly satisfying whether one knows the play or not. He created the very image of fairydom for music—delicate and light-footed—while not forgetting the low comedy of Bottom's dream.

The first four measures instantly transport us to a mysterious world: four woodwind chords in the key of E, beginning with just two flutes and adding clarinets in the second measure, bassoons and one horn in the third, and oboes and a second horn in the fourth. Of these opening measures, the third is the most magical of all; it surprises us by borrowing its harmony from the minor key, hinting at subtle dark worlds behind the brightness. Then the upper strings enter and whirl us off into the delicate world of the fairies' dance. The entrance of the full orchestra brings on the world of the two pairs of lovers who get so frightfully mixed up during the course of the plot. A heavy pounding repeated note in the bass brings on the rustics with their antic dance and the "hee-haw" of poor "translated" Bottom.

Mendelssohn might never have returned to his early masterpiece had not King Friedrich Wilhelm IV ascended the throne in Berlin upon the death of his father on June 7, 1840. Great reforms in all aspects of political and cultural life were expected from the new monarch, who wanted Mendelssohn to be in charge of his new plans. This meant moving from Leipzig, where he was happy with his work at the Gewandhaus, for undefined responsibilities in the capital. In the end, Mendelssohn arranged to receive only

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

half-salary in Berlin so that he could retain the position in Leipzig as well. By 1843 the king expressed a wish that a series of dramatic productions with incidental music should be continued. Several productions were proposed; of these, Mendelssohn chose to expand his music for *A Midsummer Night's Dream* into a full score of incidental music, including entr'actes, dances, songs, and some brief melodramas (that is, instrumental music that would accompany spoken parts of the play). In undertaking this task, he made the conscious decision to return to the overture, written when he was half his current age, and, whenever possible, use it as a basis for the expansion. He did this with wonderful skill and effectiveness, so that no one who did not happen to know the history of the work would ever guess that it was not created in a single act of the imagination.

The **Scherzo** introduces the second act; its feather-light, staccato woodwind dance anticipates the opening of Act II and the gathering of the fairies. The March of the Fairies accompanies the entrance of the fairy king Oberon from one side of the stage and his queen, Titania, from the other; all the traditional gestures of the march are present in miniature. Titania bids her attendants "Sing me now asleep," and they oblige with a lullaby, set by Mendelssohn as a **Song with Chorus** for women's voices.

Bunte Schlangen, zweigezüngt!
Igel, Molche, fort von Hier!
dass ihr euren Gift nicht bringt
in der Königen Revier.
Fort von hier! Fort von hier!

Nachtigall, mit Melodei
sing' in unser Eiapopei;
Eiapopei apopei apopei apopei:
dass kein Spruch,
kein Zauberfluch
der Herrin holden schädlich sei.
Nun gute Nacht mit Eiapopei.

Schwarze Käfer, uns umgebt
nicht mit Summen, macht euch fort!
Spinnen, die ihr künstlich webt,
webt an einem andern Ort.

Nachtigall, mit Melodei, *usw.*
Alles gut! Nun auf und fort!
Einer halte Wache dort!

You spotted snakes, with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.
Hence away, hence away!

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm,
Nor spell nor charm
Come our lovely lady night.
So good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense.

Philomel with melody, *etc.*
Hence away! Now all is well.
One aloof stand sentinel.

[*Act II, scene 2*]

The **Intermezzo** serves as an entr'acte between acts II and III; Mendelssohn begins with passionate music expressing the anguish of Hermia, who has awakened to find herself deserted by her beloved Lysander, but this fades away and yields to lightly comic material anticipating the rise of the curtain, when we will see the assembled rustics ready to rehearse their play in the woods.

The **Nocturne** suggests the picture of the sleeping lovers. Puck's application of the love potion to the wrong parties has made a splendid mess of things, but by the end of Act III, all four of the lovers have been led a merry chase until they collapse in exhaustion. The solo horn evokes the tranquility of the woods and the lovers' sleep, though intimations of foregoing passions still remain in the middle section. The brightening at the end suggests the soft approach of dawn's light to prepare for the rise of the curtain on Act IV.

Theseus (Duke of Athens), Hippolyta (Queen of the Amazons), and Hermia's father encounter the four lovers in the woods, with romantic sentiments once again properly directed. The Duke gives them permission to be married jointly with him on the day set for his own wedding to Hippolyta. The act ends with intimations of nuptials, signaled by its entr'acte, the **Wedding March**, probably the best-known piece Mendelssohn ever wrote.

During the final act, the rustics offer to present their play, guaranteed to be both "tedious and brief" as well as "merry and tragic." "Pyramus and Thisbe" entertains the guests, but the Duke begs off the epilogue and chooses the rustics' alternative entertainment, a dance. This **Dance of Clowns** grows ingeniously out of a few tiny motives in the overture.

Following the evening's entertainment, all the mortals betake themselves to bed. A brief **Reprise of the Wedding March** makes way for the return of the fairies. As Oberon and Titania appear, we hear again the four woodwind chords that opened the overture; the fairies trip in to spread their music and charms throughout the house.

Bei des Feuers mattem Flimmern, Geister, Elfen, stellt euch hin! Tanzet in den bunten Zimmern manchen leichten Ringelreih'n. Singt nach seiner Lieder Weise, singet, hüpfet, lose, leise.	Through this house give glimmering light, By the dead and drowsy fire, Every elf and fairy sprite Hop as light as bird from brier. And this ditty, after me, Sing, and dance it trippingly.
Wirbelt mir mit zarter Kunst eine Not' auf jedes Wort, Hand in hand, mit Feeengunst, singt und segnet diesen Ort!	First rehearse the song by rote, To each word a warbling note. Hand in hand, with fairy grace, Will we sing, and bless this place.
Bei des Feuers mattem Flimmern, *usw.*	Through this house give glimmering light, *etc.*

Then, at Oberon's command, the fairies trip away, leaving Puck to take his leave of the audience to the final sounding of the four magical woodwind chords.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Carl Orff (1895-1982)

Carmina burana—Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis

First performance: June 8, 1937 (staged), Frankfurt Opera, Bertil Wetzelsberger cond. *First BSO performances*: November 1969, Seiji Ozawa cond.; soloists Evelyn Mandac, Stanley Kolk, Sherrill Milnes; New England Conservatory Chorus and Children's Chorus, Lorna Cooke deVaron, conductor. *First Tanglewood performance*: August 25, 1985, Ozawa cond.; soloists Erie Mills, John Aler, Håkan Hagegård; Tanglewood Festival Chorus, John Oliver, cond.; Boston Boy Choir, Theodore Marier, dir. *Most recent Tanglewood performance*: July 7, 1995, Ozawa cond.; soloists Kathleen Battle, John Aler, Boje Skovhus; Tanglewood Festival Chorus, John Oliver, cond.; Harlem Boys Choir, Dr. Walter J. Turnbull, dir.

Carl Orff composed *Carmina burana* at just about the midpoint of his life, and it divided that life into two entirely different periods—not simply because its enormous success made him a well-known personage with healthy royalties flowing in, but because

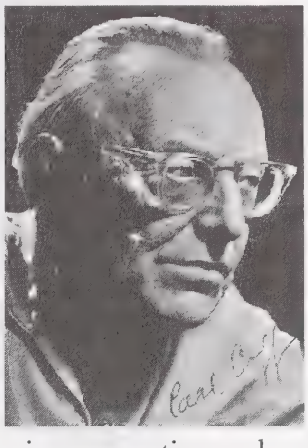


Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

225 SOUTH STREET, WILLIAMSTOWN, MASSACHUSETTS 01267 TEL 413-458-2303 WWW.CLARKART.EDU

it induced him to destroy everything he had composed up to that point and to begin his creative life over again in an entirely new way. This was an unlikely outcome for what might have been a work of purely academic interest, setting to music a bouquet of old poems in Medieval Latin plus a few tidbits in Medieval German.

Orff was always an intensely private man. He was willing to talk about his music, but rarely about his personal or intellectual life, and, with so many early works destroyed, it is difficult to say much about his music before the obvious breakthrough of *Carmina burana*. From childhood he adored the theater and began writing music for puppet plays. And, though he was largely self-taught as a composer, his early idols included Arnold Schoenberg, whose Chamber Symphony he transcribed for piano duet. But at the same time he studied Renaissance polyphony and early Baroque music (which interest led to the preparation of performing editions of several works by Monteverdi). He also looked into African music, and followed with great interest the developments of modern dance. Working with Dorothee Günther he founded a school for the education of children that combined music, gymnastics, and dance. His contributions to music education would have made him renowned even if he had not composed one of the most popular scores of the century.



The impetus for the composition of *Carmina burana* was Orff's discovery of an 1847 volume (still in print, by the way) publishing for the first time a series of fascinating poems, mostly in Latin, but some in medieval German and French, found in a manuscript that had been assembled and richly illuminated in the monastery of Benediktbeuern. When Orff came across the book he was struck by the immediacy, the vividness, and the humanity of these lively poems, and, with the help of the poet Michel Hofmann, he organized twenty-four of them into a libretto. (At the time no one knew that original music to some of these songs still existed; the German musicologist Walter Lipphardt deciphered the original notation about forty years ago, and they have since been recorded by the Boston Camerata and others.) In setting these poems, Orff aimed at the most direct music he could imagine: simple, memorable tunes, richly colorful orchestration, and driving rhythms. There are hints of Stravinsky—particularly of *Les Noces*—but Orff's music is far simpler in detail, more immediately catchy. The result was hypnotic. After the premiere in June 1937, he wrote to his publisher, B. Schott, "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina burana* my collected works begin."

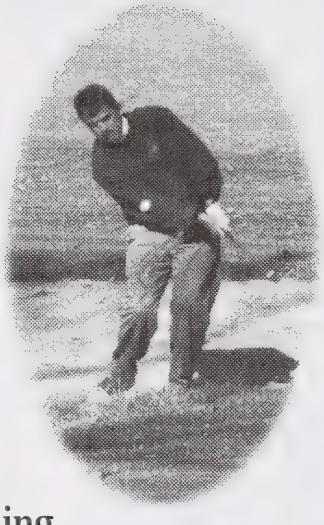
From that time on he worked almost exclusively for the stage, creating two further large chorus-and-orchestra pieces (*Catulli carmina* and *Trionfo di Afrodite*) which with *Carmina burana* make up an evening-length trilogy called *Trionfi*; four charming operas based on German folk tales: *Der Mond*, *Die Kluge*, *Die Bernauerin*, and *Astutuli*; settings in a rhythmic, chanted style (with little in the way of tuneful melodies) of plays by Sophocles and Aeschylus; a setting of the Schlegel translation of *A Midsummer Night's Dream*, combining speech and music; and a series of three sacred mystery plays. It is worth recalling (since we often hear it only in concert) that *Carmina burana* is really a stage piece, too. If we translate the complete title as given at the head of this program note, we get "Songs of Beuern—Secular songs to be sung by singers and choruses to the accompaniment of instruments and also of magic pictures." In fully staged productions, the "magic pictures" are offered by dancers.

The 1847 edition of *Carmina burana* opened with a great paean to the goddess Fortuna (Fortune), who rules all things, making life unpredictable. Orff was greatly struck

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

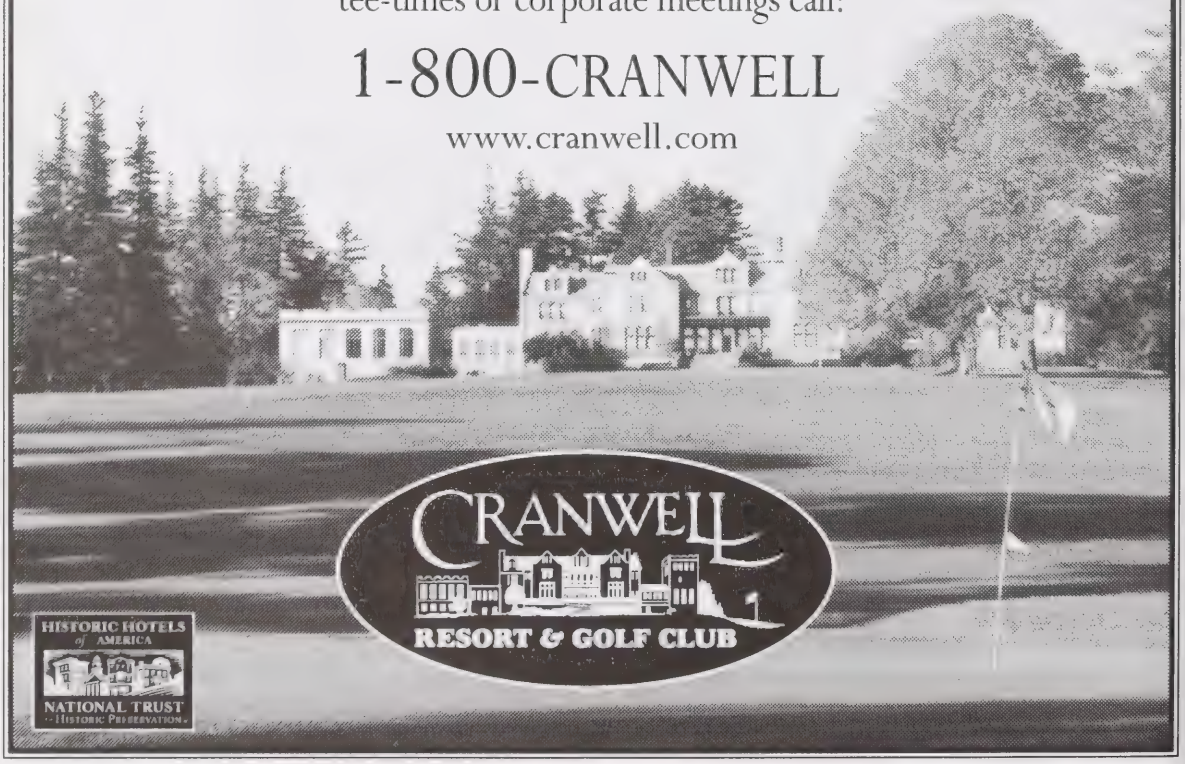


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



by this poem, and he chose to make "O Fortuna" the beginning and end of his work, a huge pair of bookends with a driving rhythm and the virtually unchanging tonic chord of D. Between these outer pillars, he created three scenes:

I. In Springtime and On the Green (pastoral and genre poems)
II. In the Tavern
III. The Court of Love, concluding with the ecstatic address to *Blanziflor and Helena*

Carmina burana lay under a cloud outside of Germany for a number of years after its first performance, because of Orff's evident willingness to stay in Germany and work there through the Nazi period, and on account of Hitler's evident fondness for the piece. Orff was by no means the only German artist who remained there throughout the war, though this led to rumored assertions that he was a Nazi or a sympathizer. In an interview with Glenn Loney late in his life, the normally reclusive composer admitted that he knew of these rumors and declared, "This annoys me very much, because, when I wrote [*Carmina burana*] in 1936, I was in the opposition—always!—and it was, in effect, against the trends of that time."

—Steven Ledbetter

Text for *Carmina burana* is being distributed separately.

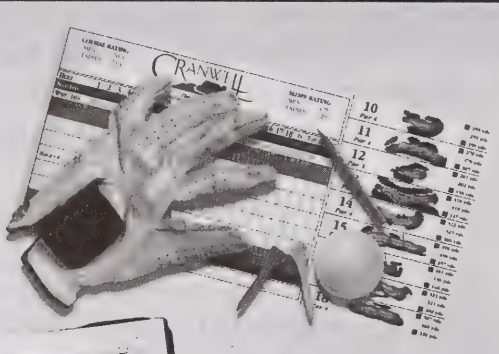
ARTISTS

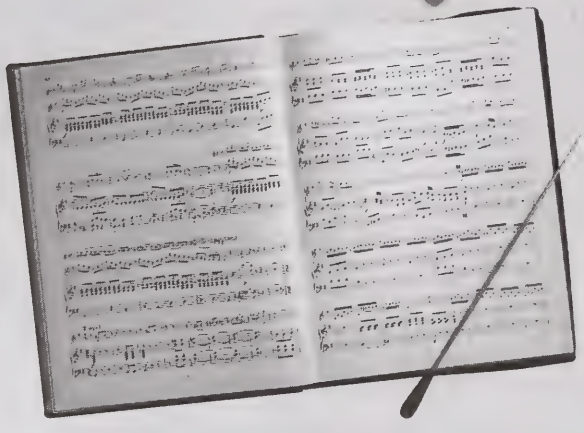
Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Mr. Frühbeck de Burgos has been general music director of the Berlin Radio Orchestra, music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, Dusseldorf Symphony, and Montreal Symphony, and principal guest conductor of the National Symphony Orchestra in Washington, D.C. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He was recently named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Since his North American debut with the Philadelphia Orchestra, Rafael Frühbeck de Burgos has conducted virtually all the major orchestras in North America. He is a regular guest conductor of most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg philharmonic orchestras, the German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras, and has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, and Switzerland). He toured North America with the Vienna Symphony three times in the 1990s. In 1992-93 he led the Spanish National Orchestra on a tour of the United States; he returns for a United States tour with this ensemble in 2001. Recent and future engagements in America include concerts with the Philadelphia Orchestra and the Boston, National, and Cincinnati symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.

FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining – complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

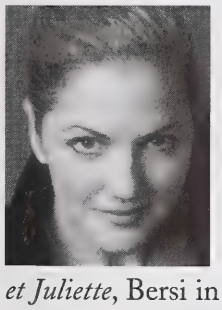
de Falla, including *Atlantida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in January and February 1971. His Tanglewood debut last summer—when he led two concerts, including the season-closing performance of Beethoven's Ninth Symphony—marked his first return to the BSO podium since his 1971 BSO debut.

Gwendolyn Bradley



Making her Tanglewood and Boston Symphony debuts this evening, American soprano Gwendolyn Bradley studied at the North Carolina School of the Arts, the Curtis Institute of Music, and the Academy of Vocal Arts in Philadelphia. She made her operatic debut at the Metropolitan Opera, where her roles have included Zerbinetta in *Ariadne auf Naxos*, Blonde in *Die Entführung aus dem Serail,* Gilda in *Rigoletto*, the Fiakermilli in *Arabella*, the title role of Stravinsky's *Le Rossignol*, Clara in *Porgy and Bess*, and Olympia in *Tales of Hoffmann*. Her European debut was at Netherlands Opera in the title role of Handel's *Rodelinda*. After successful appearances in Paris, Hamburg, and Nice, she made her Deutsche Oper Berlin debut as Gilda and subsequently joined the ensemble of the Deutsche Oper, where she has sung such roles as Gilda, Susanna, Nannetta, Sophie, Oscar, Blonde, Zerbinetta, and Musetta. Ms. Bradley has emerged at an international level with debuts at the Wiener Staatsoper, the Bayerische Staatsoper Munich, the Opéra de Monte Carlo, the Zarzuela Madrid, the Gran Teatre del Liceu, the Colorado Opera, the Deutsche Oper am Rhein, the Komische Oper Berlin, Glyndebourne Festival Opera, and the Los Angeles Music Center. Her upcoming roles include Adina in *L'elisir d'amore* and Pamina in *The Magic Flute* in Poland and Blondchen in Naples. She is equally at home on the concert platform in repertoire ranging from the Baroque to contemporary music, working with such conductors as Muti, Mehta, Dutoit, Rostropovich, Tate, Previn, Plasson, Janowski, Weikert, Levine, and Maazel. She is also much in demand as a performer of recitals, which have taken her throughout Europe, the United States, and the Far East. Ms. Bradley can be heard on a number of recital discs, and as the Fiakermilli on the Decca recording of *Arabella* with Kiri Te Kanawa.

Margaret Lattimore



American mezzo-soprano Margaret Lattimore is sought after by opera companies, orchestras, and recital presenters worldwide. Her vocal agility and vivacious personality make her a natural interpreter of such *bel canto* mezzo- soprano roles as Rossini's *La Cenerentola* as well as another signature role, Rosina in *The Barber of Seville*. Ms. Lattimore has recently begun moving into the Strauss repertoire, singing Octavian in *Der Rosenkavalier* and the Composer in *Ariadne auf Naxos*. Other roles include Dorabella in *Cosi fan tutte*, as Cherubino in *The Marriage of Figaro*, Stephano in *Roméo et Juliette*, Bersi in *Andrea Chénier*, Siebel in *Faust*, and Wellgunde in *Das Rheingold*. She will appear in *L'incoronazione di Poppea* for her European Opera debut. Ms. Lattimore recently created the role of Charity Royall in Stephen Paulus and Joan Vail Thorne's *Summer* at Berkshire Opera and gave the premiere of a song cycle by Ricky Ian Gordon in New York. She will sing the role of Jordan Baker in John Harbison's *The Great Gatsby* this coming season and Suzie Monican in the American premiere of Mark-Anthony Turnage's *The Silver Tassie* at Dallas Opera. As a member of the Lindemann Metropolitan Opera Young Artist Program in 1993, Ms. Lattimore made her Met debut as Dorotea in *Stiffelio*, followed by performances as Kate in *Madame Butterfly* and Flora in *La traviata*, among other roles. Marilyn Horne selected Ms. Lattimore as a recitalist for her "On Wings of Song" series at the Kosciuszko Foundation. She made her New York recital debut under the auspices of the Marilyn Horne Foundation, leading to her debut at Carnegie's Weill Recital Hall. She has appeared with Steven Blier and the New York Festival of Song, at the Library of Congress, at Central City Opera, the Spoleto Festival, and in her European recital debut at the Covent Garden

Festival. As a concert artist, she made her Carnegie Hall debut in Mozart's *Requiem* under James Conlon and has sung repertoire including Handel's *Messiah*, Prokofiev's *Alexander Nevsky*, and Bach's B minor Mass. Recent engagements included her New York Philharmonic debut in Mendelssohn's *A Midsummer Night's Dream* and *St. Paul* and her Indianapolis Symphony debut in Elgar's *Dream of Gerontius*. Margaret Lattimore received her degree at SUNY Potsdam, studying with Pat Misslin. She is a recipient of a George London Award, a Eleanor MacCallum Award from the Houston Grand Opera Studio, and a Jacobson Study Grant from the Richard Tucker Music Foundation. An alumna of the Tanglewood Music Center., Ms. Lattimore lives in Boston and makes her Boston Symphony debut this evening.

Gordon Gietz



Tenor Gordon Gietz concentrates equally in operatic and concert repertoire encompassing a wide range of musical styles. In 2000-2001, Mr. Gietz sang Kudrjas in *Kátya Kabanová* at Houston Grand Opera and returned to the Grand Théâtre de Genève as Steva in *Jenůfa*. He made his Glyndebourne Festival debut as Lysander in Britten's *A Midsummer Night's Dream* and his Paris Opéra-Bastille debut as Don Ottavio in *Don Giovanni*. In concert he appeared with the Calgary Philharmonic and the St. Paul Chamber Orchestra for Handel's *Messiah* and with the Toronto Symphony in Beethoven's Ninth. Mr. Gietz has appeared on the stages of many Canadian opera houses, as Tamino in *The Magic Flute*, Hoffmann in *Tales of Hoffmann*, Agenore in *Il re pastore*, the Steuermann in *Der fliegende Holländer*, Bénédict in *Béatrice et Bénédict*, the title role of Britten's *Albert Herring*, Paris in *La belle Hélène*, Steva in *Jenůfa*, and Tom Rakewell in *The Rake's Progress*. He made his Santa Fe Opera debut as Bénédict and later returned to sing Idamante in *Idomeneo* and The Chevalier in Poulenc's *Dialogues of the Carmelites*. His concert experience includes appearances with, among other conductors and ensembles, Kurt Masur and the New York Philharmonic, Leonard Slatkin and the Cleveland Orchestra, Charles Dutoit and the Montreal Symphony, Wolfgang Sawallisch and the Philadelphia Orchestra, Christoph Eschenbach and the Houston Symphony, and Jukka-Pekka Saraste and the Toronto Symphony. Mr. Gietz recently made his London debut with John Eliot Gardiner in Beethoven's Ninth at the BBC Proms. Recent operatic highlights include his Washington Opera debut as Chevalier de Danceny in Susa's *Dangerous Liasons* and performances of the Duke in a new production of *Rigoletto*, opposite Youngok Shin, in Beijing and in Vietnam. He sang The Journalist in Poulenc's *Les Mamelles de Tiresias* at the Saito Kinen Festival under Seiji Ozawa, Bénédict at Lincoln Center with Yves Abel, Alfredo in *La traviata* with the Opera Company of Philadelphia, Cassio in *Otello* with l'Opéra de Monte Carlo, Romeo with the West Australian Opera, and Sam Polk in *Susannah* with the Grand Théâtre de Genève. Mr. Gietz makes his Boston Symphony Orchestra and Tanglewood debuts this evening.

Thomas Mohr



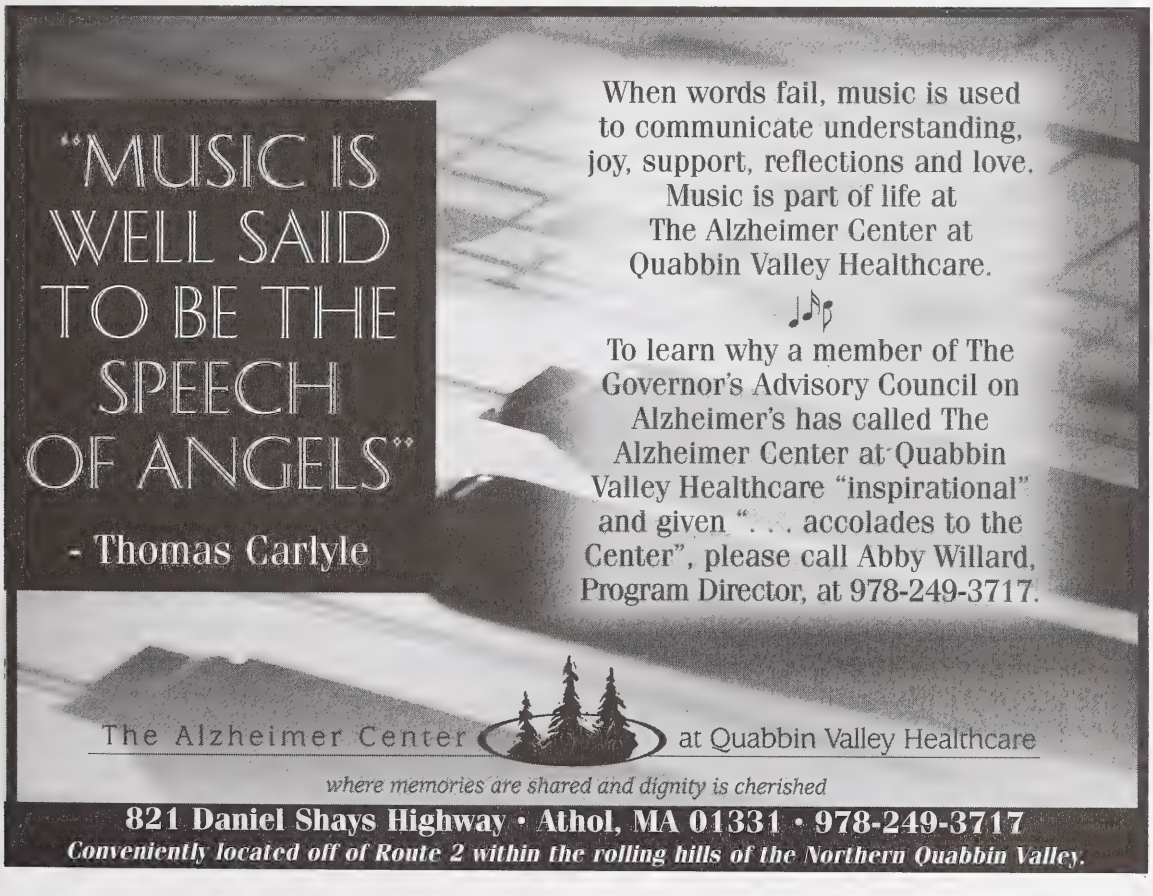
German baritone Thomas Mohr began his acclaimed opera, concert, and Lieder recital career after winning First Prize at the s'Hertogenbosch Competition, the German Lied prize at London's Walther Gruner International Lieder Competition, and prizes for opera and concert music. He studied at the Musikhochschule in Lübeck with Karlheinz Pinhammer and now works with Anna Reynolds. His extensive concert schedule has led him to work with many esteemed conductors, including Gerd Albrecht, Semyon Bychkov, Sylvain Cambreling, James Conlon, Dennis Russell Davies, Christoph von Dohnányi, Miguel Gomez-Martinez, Rafael Frühbeck de Burgos, Nikolaus Harnoncourt, the late Sir Georg Solti, and many others. He has performed at such festivals as the Schwetzinger Festspiele, Schleswig-Holstein, the Ludwigsburger Schlossfestspiele, and the Munich Opera Festival. On the operatic stage, he has sung in Bonn, Dresden, Frankfurt, Hamburg, Cologne, Lyon, Mannheim, Munich, Nice, Wiesbaden, and Zurich in

lyric baritone roles. Thomas Mohr made his Russian debut with the St. Petersburg Philharmonic with Mahler's *Songs of a Wayfarer*. This past spring he sang the role of Moses in Weill's *Der Weg der Verheissung* in New York and in Tel Aviv and made his Los Angeles Philharmonic debut in Britten's *War Requiem*. Future engagements include a return to Los Angeles and concerts with the BBC Symphony and Bavarian Radio Orchestra. Thomas Mohr's discography includes Busoni's *Arlecchino* and *Turandot* on Capriccio and Orff's *Trionfi* for Wergo. He makes his Boston Symphony Orchestra debut this evening.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous re-



cordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody*



Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Michele M. Bergonzi*
Sarah S. Brannen
Jenifer Lynn Cameron*
Susan Cavalieri*
Catherine C. Cave*
Anna S. Choi
Lorenzee Cole*
Patricia Cox*
Carol Cujec
Laura C. Grande*
Donna Kim*
Laura Kohout*
Nancy Kurtz*
Barbara Levy*
Jane Circle Morfill*
Renee Dawn Morris
Kieran Murray*
Kimberly Pearson
Joei Marshall Perry*
Livia Racz*
Melanie W. Salisbury*
Johanna Schlegel
Suzanne Schwing
Lynn Shane*
Joan P. Sherman*
Angela M. Vieira*
Alison L. Weaver*
Jonelle B. Wilson

Mezzo-sopranos
Maisy Bennett*
Betty B. Blume
Sharon Brown*
Sue Conte*
Ethel Crawford*
Diane Droste*
Barbara Naidich Ehrmann*
Debra Swartz Foote*
Dorrie Freedman*
Irene Gilbride*
Donna Hewitt-Didham*
Navaz Karanjia
Evelyn Eshleman Kern*
Sheryl Krevsky*
Gale Livingston*
Kristen McEntee
Fumiko Ohara
Laurie Pessah
Catherine Playoust*
Mimi Rohlfing*
Daniel Roihl
Stephanie Rosch
Kathleen Schardin*
Rachel Shetler*
Nadia Singh
Julie Steinhilber*
Cindy Vredeveld*
Jennifer Walker
Christina Lillian Wallace*
Marguerite Weidknecht*

Tenors
Brad W. Amidon
John C. Barr
Stephen Chrzan
Andrew Crain
Jose Delgado
Tom Dinger
David Fontes
Len Giambrone
Leon Grande
J. Stephen Groff
Mark H. Haddad
David M. Halloran
Michael Healan
Stanley Hudson
James R. Kauffman
David Lin
Ronald Lloyd
Henry Lussier
Forrest Michael
David Hale Mooney
Mark Mulligan
David Norris
John R. Papirio
Dwight E. Porter
Brian R. Robinson
Steve Rowan
Martin S. Thomson
Kurt Walker
Andrew Wang

Basses
Daniel E. Brooks
Chuck Brown
Paulo C. Carminati
Joel Evans
George G. Gall
Matt Giamporcaro
Mark Gianino
Jay Gregory
Elliott Gyger
Mark L. Haberman
Jeramie D. Hammond
Michael G. Healy
Marc J. Kaufman
Youngmoo Kim
John Knowles
William Koffel
Bruce Kozuma
Daniel Lichtenfeld
David K. Lones
Sean MacLean
Stephen H. Owades
Daniel Perry
Peter Rothstein
Karl Josef Schoellkopf
Christopher Storer
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Peter J. Wender
Warren P. Ziegler

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

*Denotes participation in Mendelssohn as well as Orff

and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

PALS (Performing Artists at Lincoln School) Children's Chorus
Johanna Hill Simpson, Artistic Director



The PALS Children's Chorus is one of the most innovative after-school programs in the country. Using instruction in singing, dance, and drama, PALS leads ordinary children on a journey of self-discovery and transforms them into artists of the highest caliber. Through dozens of collaborations with ensembles like the Boston Symphony Orchestra, Boston Pops, and Boston Philharmonic in such venues as Symphony Hall, Carnegie Hall, and Tanglewood, PALS has changed the lives of hundreds of children who have learned what can come from the pursuit of joy and excellence. Since its creation in 1990 as an independent program in residence at the Lincoln School in Brookline, the PALS program has grown to include two training ensembles, two high school ensembles, and the PALS Children's Chorus. In 1999, PALS introduced the VOICES Series of concerts at NEC's Jordan Hall to feature children as artists and celebrate their achievements of artistic excellence. In 2000, PALS introduced the PALS Musical Philanthropy initiative, a series of benefit concerts that support important children's causes throughout the Greater Boston area. PALS' relationship with Seiji Ozawa and the Boston Symphony Orchestra began in 1996, with *Fire, Water, Paper: A Vietnam Oratorio* by Elliot Goldenthal. Since that first collaboration, PALS has joined the BSO for *The Nutcracker*, Berlioz's *Te Deum*, Mahler's Symphony No. 3, Bach's *St. Matthew* Passion, Berlioz's *Damnation of Faust*, Tan Dun's *Heaven Earth Mankind*: Symphony 1997, and the BSO's community concert at the Reggie Lewis Track and Field Center. More recently, the PALS Children's Chorus has joined the BSO and Seiji Ozawa for performances of Benjamin Britten's *War Requiem* in Boston, New York, and at Tanglewood and for the BSO's Celebration of Symphony Hall's 100th Birthday.

Johanna Hill Simpson founded the PALS Children's Chorus in 1990. Ms. Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke DeVaron and served as Assistant Conductor of the New England Conservatory Chorus. She was co-conductor of the NEC Chorus and Chamber Singers in 2000-2001, conductor of the Nashoba Valley Chorale from 1990-2000, and guest conductor of the Radcliffe Choral Society and Harvard-Radcliffe Chorus. Ms. Simpson prepared the child singers for the Boston

Experience Kripalu — the ultimate retreat for body & soul



CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TAS601

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

Symphony Orchestra's Boston, New York, and Tanglewood performances of Henri Dutilleux's *The shadows of time*. She also supervised the preparation of and conducted the children's choruses for the Boston Philharmonic's Boston and New York performances of the Mahler Symphony No. 8. Ms. Simpson is a frequent speaker and clinician throughout New England.

PALS (Performing Artists at Lincoln School) Children's Chorus
Johanna Hill Simpson, Artistic Director

David Allen
Harrison Beck
Abigail Caruso
Francesca Caruso
Emma Cohen
Katherine Daniel
Johanna Dolle
Kathryn Gillan
Max Greenfield
Melina Harris
Frederick Hill
Adriana Johnson
Arielle Johnson
Emily Kaufman
Darryl Kelley
Andrew Kinlay
Stephanie Kinlay
William Povall Kinsella
Tolya Kuo
Gabriel Leader-Rose
Derek Locke
Garrett Lojek
Andrew Malley
Charlotte Martin
Melody Martin
Jack McLellan
Laura McLellan
Samara Oster
Rachel Peteet
Ezra Pollard
Anna Rochinski
Margaret Scott
Michael Severo
Julia Sheehy-Chan
Alexander Simon
Julie Sullivan
Kimberly Sullivan
Alexandra Teague
Lindsay Tsopelas
Niki von Krusenstiern
Leah Wellbaum
Jessica Wight
Lisa Wishinsky
Annie Zverina

Megan Henderson, Rehearsal Pianist
Nancy Walker, Executive Director

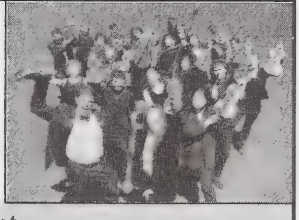


Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

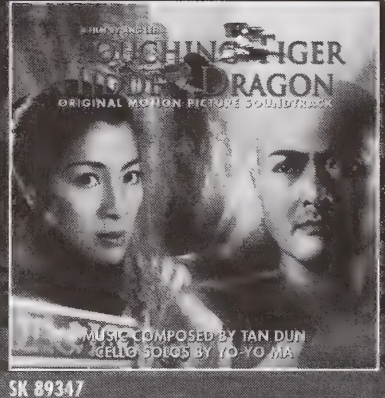
"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

EXPLORE THE WORLD OF YO-YO MA.



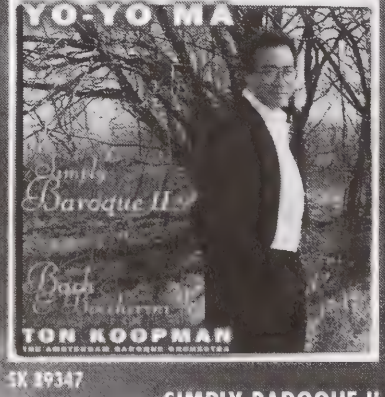
SK 89683

HEARTLAND
AN APPALACHIAN ANTHOLOGY
Yo-Yo Ma and Friends get to the heart of American Music
with special guests James Taylor and Alison Krauss.



SK 89347

CROUCHING TIGER, HIDDEN DRAGON
Academy Award® Winner – Best Original Score



SK 89347

SIMPLY BAROQUE II
Yo-Yo Ma explores some of Bach's most beautiful melodies.
Also includes two Cello Concertos by Boccherini
with Ton Koopman and the Amsterdam Baroque Orchestra.

SONY CLASSICAL

www.sonyclassical.com
www.yo-yoma.com

® and "Sony Classical" Reg. U.S. Pat. & Tm. Off. Marca Registrada./ © 2001 Sony Music Entertainment Inc.

TOWER
RECORDS · VIDEO · BOOKS
www.towerrecords.com

Carl Orff — Carmina burana

FORTUNA
IMPERATRIX MUNDI

FORTUNE
EMPRESS OF THE WORLD

1. *O Fortuna*
(Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

O Fortune!
Like the Moon
Everchanging
Rising first
Then declining;
Hateful life
Treats us badly
Then with kindness
Making sport with our desires,
Causing power
And poverty alike
To melt like ice.

Dread Destiny
And empty fate,
An ever turning wheel,
Who make adversity
And fickle health
Alike turn to nothing,
In the dark
And secretly
You work against me;
How through your trickery
My naked back
Is turned to you unarmed.

Good fortune
And strength
Now are turned from me.
Affection
And defeat
Are always on duty,
Come now
Pluck the strings
Without delay;
And since by fate
The strong are overthrown
Weep ye all with me.

2. *Fortune plango vulnera*
(Chorus)

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.

I lament the wounds that Fortune d
With tear-filled eyes
For returning to the attack
She takes her gifts from me.
It is true
As they say,
The well-thatched pate
May soonest lose its hair.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corrui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice—
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

Once on Fortune's throne
I sat exalted
Crowned with a wreath
Of Prosperity's flowers.
But from my happy
Flower-decked paradise
I was struck down
And stripped of all my glory.

The wheel of Fortune turns
Dishonoured I fall from grace
And another is raised on high.
Raised to over dizzy heights of power
The King sits in majesty
But let him beware his downfall!
For 'neath the axle of Fortune's wheel
Behold Queen Hecuba.

I

PRIMO VERE

SPRINGTIME

3. *Veris leta facies*
(Small Chorus)

Veris leta facies
mundo propinatur
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

The joyous face of Spring
Is presented to the World.
Winter's army
Is conquered and put to flight.
In colourful dress
Flora is arrayed
And the woods are sweet
With birdsong in her praise.

Flore fusus gremio
Phobus novo more
risum dat, hoc vario
iam stipatur flore
Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.

Reclining in Flora's lap
Phoebus again
Laughs merrily
Covered with many coloured flowers.
Zephyr breathes around
The scented fragrance;
Eagerly striving for the prize
Let us compete in love.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

Trilling her song
Sweet Philomel is heard
And smiling with flowers
The peaceful meadows lie,
A flock of wild birds
Rises from the woods;
The chorus of maidens
Brings a thousand joys.

4. *Omnia Sol temperat*
(Baritone)

Omnia Sol temperat
purus et subtilis,
novo mundo reserat
facies Aprilis,
ad amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

All things are tempered by the Sun
So pure and fine.
In a new world are revealed
The beauties of April,
To thoughts of love
The mind of man is turned
And in pleasure's haunts
The youthful God holds sway.

Rerum tanta novitas
in solemni vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Nature's great renewal
In solemn Spring
And Spring's example
Bid us rejoice;
They charge us keep to well-worn paths
And in your Springtime
There is virtue and honesty
In being constant to your lover.

Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota.
quisquis amat taliter,
volvitur in rota.

Love me truly!
Remember my constancy.
With all my heart
And all my mind
I am with you
Even when far away.
Whoever knows such love
Knows the torture of the wheel.

5. *Ecce gratum*
(Chorus)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
floret pratum,
Sol serenat omnia,
iamiam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.

Behold the welcome
Long awaited
Spring which brings back pleasure
And with crimson flowers
Adorns the fields.
The Sun brings peace to all around:
Away with sadness!
Summer returns
And now departs
Cruel winter.

Iam liquescit
et decrescit
grando, nix et cetera,
bruma fugit,
et iam sugit

Melt away
And disappear
Hail, ice and snow.
The mists flee
And Spring is fed

Ver Estatis ubera:
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.

At Summer's breast.
Wretched is the man
Who neither lives
Nor lusts
Under Summer's spell.

Gloriantur
te letantur
in melle dulcedinis
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

They taste delight
And honeyed sweetness
Who strive for
And gain
Cupid's reward.
Let us submit
To Venus's rule
And joyful
And proud
Be equal to Paris.

Please turn the page quietly.

UF DEM ANGER

ON THE GREEN

6. *Tanz*

7. *Floret silva*
(Chorus)

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
hinc equitavit,
eia, quis me amabit?

The noble forest
Is decked with flowers and leaves.
Where is my old
My long-lost lover?
He rode away on his horse.
Alas who will love me now?

Floret silva undique.
nach mime gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle alse lange?
der ist geriten hinnen,
owi, wer sol mich minnen?

The forest all around is in flower
I long for my lover
The forest all around is in flower
Whence is my lover gone?
He rode away on his horse.
Alas, who will love me now?

8. *Chramer, gip die varwe mir*
(Chorus)

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

Salesman! give me coloured paint,
To paint my cheeks so crimson red,
That I may make these bold young men
Whether they will or no, to love me.

Seht mich an,
jungen man!
lat mich iu gevallen!

Look at me,
Young men all!
Am I not well pleasing?

Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemuot
unde lat iuch in hohlen eren
schouwen.

Love, all you right-thinking men,
Women worthy to be loved!
Love shall raise your spirits high
And put a spring into your step.

Seht mich an,
jungen man!
lat mich iu gevallen!

Look at me,
Young men all!
Am I not well pleasing?

Wol dir, werlt, das du bist
also freudenriche!
ich wil dir sin undertan
durch din liebe immer sicherliche.

Hail to thee, o world that art
In joy so rich and plenteous!
I will ever be in thy debt
Surely for thy goodness's sake!

Seht mich an,
jungen man!
lat mich iu gevallen!

Look at me,
Young men all!
Am I not well pleasing?

9. *Reie*
Swaz hie gat umbe
(Chorus)

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

They who here go dancing round
Are young maidens all
Who will go without a man
This whole summer long.

Chume, chum geselle min
(Small Chorus)

Chume, chum geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum geselle min.

Come, come, dear heart of mine,
I so long have waited for thee,
I so long have waited for thee,
Come, come, dear heart of mine!

Suzer rosenvarwer munt,
chum unde mache mich gesunt,
chum unde mache mich gesunt,
suzer rosenvarwer munt.

Sweetest rosy coloured mouth,
Come and make me well again!
Come and make me well again!
Sweetest rosy coloured mouth.

Swaz hie gat umbe
(Chorus)

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

They who here go dancing round
Are young maidens all
Who will go without a man
This whole summer long.

10. *Were diu werlt alle min*
(Chorus)

Were diu werlt alle min
von dem mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

If the whole world were but mine
From the sea right to the Rhine
Gladly I'd pass it by
If the Queen of England fair
In my arms did lie.

II

IN TABERNA

IN THE TAVERN

11. *Estuans interius*
(Baritone)

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.

Seething inside
With boiling rage
In bitterness
I talk to myself.
Made of matter
Risen from dust
I am like a leaf
Tossed in play by the winds.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti
sub eodem tramite
nunquam permanenti.

But whereas it befits
A wise man
To build his house
On a rock,
I, poor fool,
Am like a meandering river
Never keeping
To the same path.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes,
et adiungor pravis.

I drift along
Like a pilotless ship
Or like an aimless bird.
Carried at random through the air
No chains hold me captive,
No lock holds me fast,
I am looking for those like me
And I join the depraved.

Please turn the page quietly.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

The burdens of the heart
Seem to weigh me down;
Jesting is pleasant
And sweeter than the honeycomb.
Whatever Venus commands
Is pleasant toil
She never dwells
In craven hearts.

Via lata gradior
more iuventutis,
inplicor et vitiis,
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

On the broad path I wend my way
As is youth's wont,
I am caught up in vice
And forgetful of virtue,
Caring more for voluptuous pleasure
Than for my health,
Dead in spirit,
I think only of my skin.

12. *Olim lacus colueram*
(Tenor and Male Chorus)

Olim lacus colueram,
olim pulcher extiteram
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Once in lakes I made my home
Once I dwelt in beauty
That was when I was a swan.
Alas, poor me!
Now I am black
And roasted to a turn!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,
Miser, miser!
modo niger
et ustus fortiter!

On the spit I turn and turn;
The fire roasts me through
Now I am presented at the feast
Alas, poor me!
Now I am black
And roasted to a turn!

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:
Miser, miser!
modo niger
et ustus fortiter!

Now in a serving dish I lie
And can no longer fly
Gnashing teeth confront me.
Alas poor me!
Now I am black
And roasted to a turn!

13. *Ego sum abbas*
(Baritone and Male Chorus)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,

post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

I am the abbot of Cucany
And I like to drink with my friends.
I belong from choice to the sect of Decius,
And whoever meets me in the morning
at the tavern
By evening has lost his clothes,
And thus stripped of his clothes cries out
Wafna! Wafna
What has thou done, oh wicked fate?
All the pleasures of this life
Thus to take away!

14. *In taberna quando sumus*
(Male Chorus)

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

When we are in the tavern
We spare no thought for the grave
But rush to the gaming tables
Where we always sweat and strain.
What goes on in the tavern
Where a coin gets you a drink
If this is what you would know
Then listen to what I say.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Bacho mittunt sortem:

Some men gamble, some men drink,
Some indulge in indiscretions,
But of those who stay to gamble
Some lose their clothes,
Some win new clothes,
While others put on sack cloth,
There no-one is afraid of death
But for Bacchus plays at games of chance.

Primo pro nummata vini;
ex hac bibunt libertini,
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

First the dice are thrown for wine:
This the libertines drink.
Once they drink to prisoners,
Then three times to the living,
Four times to all Christians,
Five to the faithful departed,
Six times to the dissolute sisters,
Seven to the bush-rangers.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter angentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Eight times to delinquent brothers,
Nine to the dispersed monks,
Ten times to the navigators,
Eleven to those at war,
Twelve to the penitent,
Thirteen to travellers.
They drink to the Pope and King alike,
All drink without restraint.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

The mistress drinks, the master drinks,
The soldier drinks, the man of God,
This man drinks, this woman drinks,
The manservant with the serving maid,
The quick man drinks, the sluggard drinks,
The white man and the black man drink,
The steady man drinks, the wanderer drink
The simpleton drinks, the wiseman drinks.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

The poor man drinks, the sick man drinks,
The exile drinks and the unknown,
The boy drinks, the old man drinks,
The Bishop drinks and the Deacon,
Sister drinks and brother drinks,
The old crone drinks, the mother drinks,
This one drinks, that one drinks,
A hundred drink, a thousand drink.

Parum sexcente nummate
durant cum immoderate
bibunt omnes sine meta

Six hundred coins are not enough
When all these drink too much.
And without restraint

Quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confudantur
et cum iustis non scribantur.

Although they drink cheerfully.
Many people censure us
And we shall always be short of money,
May our critics be confounded
And never be numbered among the just

III

COUR D'AMOURS — THE COURT OF LOVE

15. *Amor volat undique*
(Soprano and Boys Chorus)

Amor volat undique,
captus est libidine.
Iuvenes, iuvencule
coniunguntur merito.
Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

Love flies everywhere
And is seized by desire,
Young men and women
Are matched together.
If a girl lacks a partner
She misses all the fun;
In the depths of her heart
Is darkest night;
It is a bitter fate.

16. *Dies, nox et omnia*
(Baritone)

Dies, nox et omnia
mihi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.

Day, night and all the world
Are against me,
The sound of maidens' voices
Makes me weep.
I often hear sighing
And it makes me more afraid.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.

O friends, be merry,
Say what you will,
But have mercy on me, a sad man,
For great is my sorrow,
Yet give me counsel
For the sake of your honour.

Tua pulchra facies,
me fey planszer milies,
pectus habens glacies,
a remender
statim vivus fierem
per un baser.

Your lovely face
Makes me weep a thousand tears
Because your heart is of ice,
But I would be restored
At once to life
By one single kiss.

17. *Stetit puella*
(Soprano)

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.
Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia.

There stood a young girl
In a red tunic;
If anyone touched her
The tunic rustled.
Heigho.
There stood a girl
Fair as a rose,
Her face was radiant,
Her mouth like a flower.
Heigho.

18. *Circa mea pectora*
(Baritone and Chorus)

Circa mea pectora	My breast
multa sunt suspiria	Is filled with sighing
de tua pulchritudine,	For your loveliness
que me ledunt misere.	And I suffer grievously.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.
Tui lucent oculi	Your eyes shine
sicut solis radii,	Like sunlight,
sicut splendor fulguris	Like the splendour of lightning
lucem donat tenebris.	In the night.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.
Vellet deus, vellent dii,	May God grant, may the Gods permi
quod mente proposui,	The plan I have in mind
ut eius virginea	To undo the bonds
reserassem vincula.	Of her virginity.
Manda liet,	Manda liet,
manda liet,	Manda liet,
min geselle	My sweetheart
chumet niet.	Comes not.

19. *Sie puer cum puellula*
(Six Male Soloists)

Si puer cum puellula	If a boy and a girl
moraretur in cellula,	Linger together,
felix coniunctio.	Happy is their union;
Amore sucrescente,	Increasing love
pariter e medio	Leaves tedious
propulso procul tedio,	Good sense far behind,
fit ludus ineffabilis	And inexpressible pleasure fills
membris, lacertis, labiis.	Their limbs, their arms, their lips.

20. *Veni, veni, venias*
(Double Chorus)

Veni, veni, venias,	Come, come pray come,
ne me mori facias,	Do not let me die,
hyrca, hyrca, nazaza,	Hyrca, hyrca, nazaza,
trillirivos . . .	Trillirivos . . .
Pulchra tibi facies,	Lovely is your face,
oculorum acies,	The glance of your eyes,
capillorum series,	The braids of your hair,
o quam clara species!	Oh how beautiful you are!
Rosa rubicundior,	Redder than the rose,
lilio candidior,	Whiter than the lily,
omnibus formosior,	Comelier than all the rest;
semper in te glorior!	Always I shall glory in you.

Please turn the page quietly.

21. *In trutina*
(Soprano)

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

In the scales
Of my wavering indecision
Physical love and chastity are weighed.
But I choose what I see.
I bow my head in submission
And take on the yoke which is after all sweet.

22. *Tempus est iocundum*
(Soprano, Baritone, Chorus, and Boys Chorus)

Tempus est iocundum,
o virgines,
modo congaudete
vos iuvenes.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me deportat
negatio.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Pleasant is the season
O maidens,
Now rejoice together
Young men.

Oh, oh,
I blossom
Now with pure love
I am on fire!
This love is new, is new,
Of which I perish.

My love brings me comfort,
When she promises,
But makes me distraught
With her refusal.

Oh, oh,
I blossom
Now with pure love
I am on fire!
This love is new, is new,
Of which I perish.

In Winter time
The man is lazy
In Spring he will get
Gaily.

Oh, oh,
I blossom
Now with pure love
I am on fire!
This love is new, is new,
Of which I perish.

My chastity
Teases me
But my innocence
Holds me back!

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Oh — oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Oh! Oh!
I blossom,
Now with pure young love
I am on fire!
This love is new, is new,
Of which I perish.

Come my darling,
Come with joy,
Come with beauty,
For already I die!

Oh! Oh!
I blossom,
Now with pure young love
I am on fire!
This love is new, is new,
Of which I perish.

23. *Dulcissime*
(Soprano)

Dulcissime,
totam tibi subdo me!

Sweetest boy
I give my all to you!

BLANZIFLOR ET HELENA

BLANZIFLOR AND HELENA

24. *Ave formosissima*
(Chorus)

Ave formisissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar
ave mundi rosa,
Blanziflor et Helena,
Venus generosa.

Hail to thee most lovely
Most precious jewel,
Hail pride of virgins!
Most glorious virgin!
Hail light of the world!
Hail rose of the world!
Blanziflor and Helena!
Noble Venus, Hail.

FORTUNA
IMPERATRIX MUNDI

FORTUNE
EMPRESS OF THE WORLD

25. *O Fortuna*
(Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

O Fortune!
Like the Moon
Everchanging
Rising first
Then declining;
Hateful life
Treats us badly
Then with kindness
Making sport with our desires,
Causing power
And poverty alike
To melt like ice.

Please turn the page quietly.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Dread Destiny
And empty fate,
An ever turning wheel,
Who make adversity
And fickle health
Alike turn to nothing,
In the dark
And secretly
You work against me;
How through your trickery
My naked back
Is turned to you unarmed.

Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Good fortune
And strength
Now are turned from me.
Affection
And defeat
Are always on duty,
Come now
Pluck the strings
Without delay;
And since by fate
The strong are overthrown
Weep ye all with me.

Copyright © 1937 by Schotts Söhne, Mainz. Copyright renewed. English translation: Copyright 1953 by B. Schotts Söhne. used by sole permission of European American Music Distributors Corp., sole U.S. agent for Schott.

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, July 14, at 8:30

SEIJI OZAWA conducting

CORIGLIANO — Symphony No. 2 for String Orchestra (2000)

I. Prelude
II. Scherzo
III. Nocturne
IV. Fugue—
V. Postlude

INTERMISSION

DVOŘÁK — Cello Concerto in B minor, Opus 104

Allegro
Adagio, ma non troppo
Finale: Allegro moderato

YO-YO MA

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

John Corigliano (b.1938)
Symphony No. 2 for String Orchestra (2000)

First performances: November 30/December 1 and 2, 2000, Symphony Hall, Boston Symphony Orchestra, Seiji Ozawa, cond. *This is the first Tanglewood performance. Corigliano's Symphony No. 2 lasts about thirty-five minutes.*

John Corigliano's Symphony No. 2 was commissioned by the Boston Symphony Orchestra to mark the centennial this season of Symphony Hall in Boston, where it received its world premiere performances this past November and December, followed by BSO

performances in New York's Carnegie Hall on December 6 and 7, 2000. Corigliano's new symphony is a reworking for string orchestra of his String Quartet I, which he composed for the farewell tour of the Cleveland Quartet in 1996. The Symphony No. 2 is dedicated to Susan Feder of the music publishing firm G. Schirmer, Inc.



The composer John Corigliano—son of another John Corigliano, the much-admired concertmaster of the New York Philharmonic under Dimitri Mitropoulos and Leonard Bernstein, and of a mother who is a distinguished pianist—pursued musical studies at Columbia University and the Manhattan School of Music, where his composition teachers included Otto Luening and Vittorio Giannini. His first success came with his Sonata for Violin and Piano (1963), which won the Spoleto Festival Competition for the Creative Arts in 1964. He is currently Distinguished Professor of Music at Lehman College of the City University of New York, worked in the music industry, producing recordings for Columbia Masterworks, writing incidental music for plays, and working as a music programmer at two New York radio

bsc
barrington stage company
Artistic Director Julianne Boyd

ALL ABOARD!
for one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht,
Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

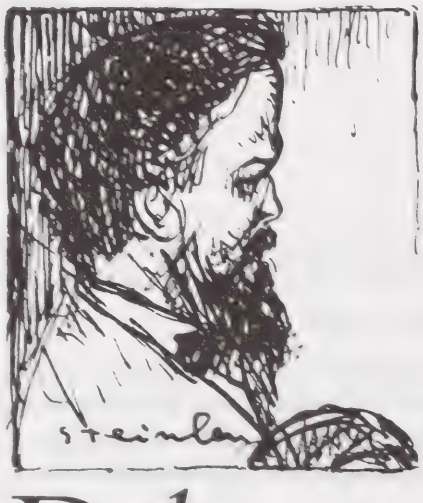
2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Cornstalk Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun

THE BARD MUSIC FESTIVAL
REDISCOVERIES
Twelfth Season



Debussy
and His World
August 10–12
August 17–19
Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf

stations. He has also been a prominent composer of film music: his score for Ken Russell's *Altered States* (1981) won an Academy Award nomination for Best Score, and he won the Oscar in 2000 for his soundtrack to François Girard's *The Red Violin.*

Corigliano's music gained attention particularly with a series of solo wind concertos, most famous of which are the Clarinet Concerto (1977) written for Stanley Drucker to premiere with Bernstein and the New York Philharmonic, and the *Pied Piper Fantasy* for flute and orchestra (1982), written for James Galway. Corigliano went on to confirm his status as a major composer with two mammoth successes: the Symphony No. 1 of 1988-89, written in response to the AIDS crisis and recorded by the Chicago Symphony, which commissioned it; and *The Ghosts of Versailles*, a "grand opera buffa" commissioned by the Metropolitan Opera and premiered by that company in 1991. Also in that year the Symphony won the Grawemeyer Award (widely considered the Nobel Prize of music) and Corigliano was made a member of the American Academy of Arts and Letters. His new symphony is but one of many prestigious commissions that its composer has recently completed, another being his Vocalise for Soprano, Electronics, and Orchestra commissioned for performance in 1999-2000 by the New York Philharmonic. He is currently composing a new work co-commissioned by the San Francisco Ballet and the Minnesota Orchestra which will serve as a ballet score in San Francisco and an orchestral piece in Minnesota.

—Russell Platt

Russell Platt is a senior editor for classical music at *The New Yorker*. He is also a composer whose music has been presented recently by the Dale Warland Singers and the Saint Paul Chamber Orchestra.

The composer has provided the following note on his Symphony No. 2:

Having proclaimed when young that I would never write a symphony, I'm surprised to note the premiere of my second. I'd thought that so many great symphonies already crowded the repertoire that I could satisfy only my ego by writing another. Only losing countless friends to AIDS changed that.

Mahler described writing a symphony as creating a world. My Symphony No. 1 described world-scale tragedy and, I felt, needed a comparably epic form. However, when the Boston Symphony requested my Symphony No. 2 to honor the 100th anniversary of Symphony Hall, I thought of my 1996 String Quartet. My Symphony had dealt with inadvertent loss: death. The Quartet, a valedictory piece for the disbanding Cleveland Quartet, dealt with chosen loss: farewell.

The piece seemed symphonic both emotionally and technically. The string writing is "orchestral" the way the writing of Beethoven's *Grosse Fuge* is, stretching the players' range, dynamics, emotional energy, and technique. And, interestingly, the Beethoven is often played by orchestral strings in the concert hall.

I adapted much of the music, keeping the work for strings alone: rescoring it, I thought, would broaden its timbres only at a loss of intensity. And this decision satisfied my reservations about writing another possibly redundant symphony: the string symphony is another, rarer, animal entirely.

I extensively recomposed three of the five movements: they'd been written in a free notation that four independent soloists can render but not fifty ensemble players. But the new richness of sound and multiplicity of voices benefited music like the central Nocturne, in which the vast orchestral complement of strings soloistically echoes each others' calls more effectively than the four players alone had.

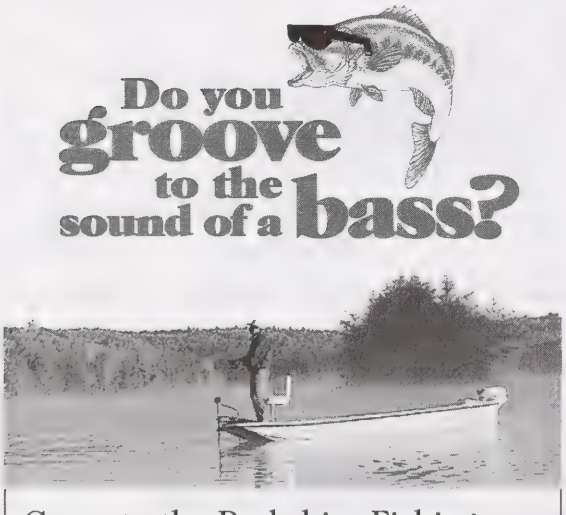
The movement plan slightly resembles that of Bartók's fourth quartet. Movements I

and V are related, as are II and IV, all of which frame the "night music" of III. The entire symphony, though, grows from four pitch centers (C, C-sharp, G, and G-sharp), a chain of disjunct minor thirds, and an evenly-repeated single-tone motive.

I. Prelude. Practice mutes, which reduce the sound to a whisper, color the opening of the Prelude, while the central section employs a standard *sordino*. Slightly asynchronized threads of sound appear from silence. Through the texture, we hear two of the pitch centers (G and C-sharp), the chain of thirds, ascending, and a serene chordal fragment based upon the repeated single-tone motive before the thirds ascend into nothingness.

II. Scherzo. Slashing, evenly-repeated chords begin the Scherzo, counterpoised against a manically rapid solo quartet. They alternate and build into a rapid sixteenth-note passage before leading to a gentle Trio: a *concertino* group plays a chaconne based on the Prelude's chordal fragments. The other players provide lyrical counterpoint. A wild recapitulation ends the movement in frenzy.

III. Nocturne. One night years ago in Fez, during a vacation in Morocco, I was awakened by the calls of the muezzins from the city's many mosques. First one, then another, and finally dozens of independent calls created a glorious counterpoint. Then, by pure accident, all the calls paused on a major chord. The calls died away, a cock



Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

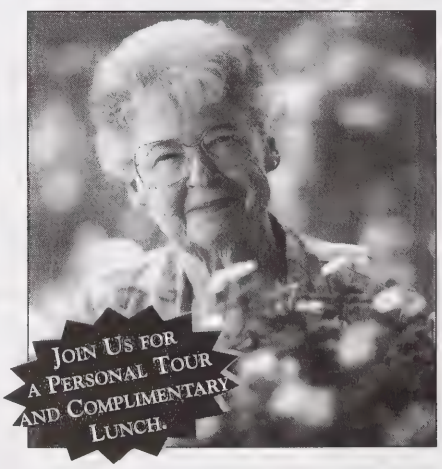
BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

THE VILLAGE AT LAUREL LAKE

ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE

(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

crowed, and a barking dog announced the sun. This Nocturne recalls that memory: the serene Moroccan night, the calls, and the descent to silence and dawn.

IV. Fugue. My Fugue is anti-contrapuntal. Instead of setting multiple themes against a common beat, I set a single theme in separate voices traveling at precisely decided but slightly different tempi. I wanted that misalignment to audibly separate the voices as surely as syncopation does within a common beat. The result sounds severe, as each line travels alone, identical yet isolated.

Amidst skittering asynchronous chases between choirs, only twice do all the strings catch up with each other: once, in a serene, synchronous adagio. The Fugue includes the traditional exposition, central section, and *stretto*-ed recapitulation.

V. Postlude. The Fugue segues to the Postlude, in which the stark registral distance between the lower strings and a high solo violin is meant to impart a feeling of farewell. The lower strings play an ornamental recitative, which the solo violin joins in an emotional climax. A long descending passage yields to the asynchronous sound-threads of the Prelude, and, with the addition of practice mutes and an exact retrograde of the opening music, the symphony fades into silence.

—John Corigliano

Antonín Dvořák (1841-1904)
Cello Concerto in B minor, Opus 104

First performance: March 19, 1896, Queen's Hall, London, London Philharmonic Society, Dvořák cond., Leo Stern, cello. *First BSO performance (United States premiere)*: December 19, 1896, Emil Paur cond., Alwin Schroeder, cello. *First Tanglewood performance*: July 23, 1965, Erich Leinsdorf cond., Leonard Rose, cello. *Most recent Tanglewood performance*: July 5, 1996, Seiji Ozawa cond., Yo-Yo Ma, cello;

Antonín Dvořák once said that he "studied with the birds, flowers, trees, God, and myself," and even late in life, at the height of his popularity, he described himself as "a very simple person…a plain and simple Bohemian *Musikant*." In the spring of 1891 Dvořák received an invitation from Jeannette Thurber—a former music teacher who



was the wife of a wealthy wholesale grocer, and who had unsuccessfully attempted to establish an English-language opera company in New York in competition with the Metropolitan Opera, thereby losing herself and her husband $1,500,000—to come to America as Director of the National Conservatory of Music, which Mrs. Thurber had founded in 1885. The decision to leave home was very difficult for Dvořák, but Mrs. Thurber's persistence won out, and the composer arrived in New York on September 27, 1892, having agreed to the conditions of a two-year contract that included three hours' daily teaching, preparation of student concerts, conducting concerts of his own in various American towns, and a salary of $15,000 each year. It was Mrs. Thurber's aim that Dvořák provide a figurehead for her Conservatory and found an American school of composition, and this first extended stay in the United States produced his *New World* Symphony—composed between January and May 1893 and premiered by the New York Philharmonic under Anton Seidl on December 16, 1893—as well as his F major string quartet, Opus 96, and the E-flat string quintet, Opus 97, each dubbed "*The American*" and both written during his summer vacation in 1893 at the Czech community of Spillville, Iowa. The father of Dvořák's secretary and assistant, Joseph Kovařík, was schoolmaster, organist, and choirmaster in Spillville, and Dvořák


La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

decided to summer there with his wife, six children,
a sister, and a maid rather than travel back to Bohemia. This was the happiest time Dvořák spent in America, for here he was entirely free of the hustle-bustle of the big city, where he had avoided social obligations whenever possible, where he had chosen apartment living over hotel accommodations (composing amidst the domestic clatter of the kitchen), where he regularly watched the steamboats depart for Europe (he was also fascinated with trains, but observing their departures was more difficult since he could not get onto the platforms without a ticket and so had to travel up to 155th Street to see them), and where the pigeons of Central Park evoked fond memories of those he raised at his country home in Vysoká, even if he could not get to know the American birds quite so well. But Dvořák obviously did like America enough to sign a second contract with Mrs. Thurber for a third year at the Conservatory—he was held in particularly high regard, he enjoyed the traveling, there were significant musical acquaintanceships (among them Anton Seidl of the Philharmonic and Victor Herbert, then head of the cello class at the Conservatory and who, together with Dvořák, was asked by Mrs. Thurber to provide music for a four-hundredth-anniversary observance at the 1892 Chicago World's Fair of Columbus' discovery of America), and there were financial advantages—although once again the decision process was a protracted one, partly because the Thurbers' shaky finances at the time resulted in the composer's salary coming in only on an irregular basis, and partly because Dvořák was once more hesitant to leave his homeland for a long period.

On November 1, 1894, he took up his post as Director of the National Conservatory for a third term—this one spent entirely in New York, thereby making him all the more nostalgic for Bohemia—and it was during this time that he composed his Cello Concerto in B minor. Three people figured prominently in its history besides the composer: Victor Herbert, Hanuš Wihan, and Josefina Kaunitzová. The Irish-born Herbert—best-known now as the composer of such popular operettas as *Babes in Toyland* and *Naughty Marietta*, but also a conductor, and himself a cellist fine enough to be principal at the Metropolitan Opera—gave the first performances of his own Second Cello Concerto with Seidl and the Philharmonic on March 9 and 10, 1894. Dvořák, in attendance at the premiere, was delighted with the work, and with his friend Hanuš Wihan in mind as soloist, he soon turned to composing a cello concerto in response to Wihan's request of some time earlier. Cellist of the Bohemian Quartet, Wihan suggested some revisions to the solo line of Dvořák's concerto, some of which were adopted by the composer. On one point, however, Dvořák would not bend: Wihan wrote a fifty-nine-bar cadenza for insertion into the finale, but this would have conflicted with Dvořák's conception of the ending as a tribute to his late, beloved sister-in-law Josefina Kaunitzová. While working on the second movement of the concerto, the composer had received word that Josefina was seriously ill, and this prompted him to include, in the middle part of the slow movement, a reference to his song, "*Leave me alone*" ("*Kéž duch můj sám*"), the first of the Four Songs, Opus 82, from 1887-88, and a special favorite of Josefina's. Shortly after Dvořák's return home, Josefina died, and he wrote sixty bars of new, quiet music for insertion just before the end of the last movement. Here, in addition to a poignant reminiscence of the main first-movement theme (all the more touching for its "minor-modeness" in the context of the B major finale), Dvořák brings in another recollection of "*Leave me alone*," giving it now to solo violin in its high register, lovingly harmonized by flutes, before it passes in a further variant to the solo cello. Yet Dvořák ends the music in a burst of high spirits, on, in Otakar Šourek's words, "a note of almost incoherent happiness at being home at last in his beloved Bohemia," and here we have a hint to the character of the work as a whole, which, though a product of the composer's time in America, has noth-

ing in it of that country.

The concerto is brilliantly and vividly scored from the very start, where Dvořák typically alternates high and low registers to maximum effect before filling in the orchestral texture (compare, for example, the beginning of the Eighth Symphony). The writing for the solo instrument is exquisite and virtuosic throughout, and Dvořáks unceasing care and invention in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist: hence, in the first movement, the two principal themes sound just as fresh in the soloist's hands as they do in the orchestral exposition (Tovey called the second subject "one of the most beautiful passages ever written for the horn"). The return at the end of ideas from the first two movements brings a touching unity to the whole, and the "turn figure" of the rondo theme in the last movement provides an unconscious link to the mood of the opening Allegro, whose main theme includes a similar sixteenth-note turn. Dvořák also proves himself a wise master of formal architecture: after introducing *both* principal first-movement themes in the orchestra and then allowing the soloist to expand upon them at length, he lets the central episode of the development—a magical treatment of the first theme in the dreamily distant key of A-flat minor, the tune in the cello being set against a solo flute countermelody—build directly to the recapitulation of the second subject before a final joyous and further expansion of the main theme by the soloist leads to the brilliant series of fanfares that brings the movement to a close. Following the songful Adagio, the expansively lyric episodes of the otherwise exuberant rondo finale (one of them highlighting the solo violin against a series of trills and then harmony at the lower tenth in the solo cello) there lead the composer to a similar sort of architectural foreshortening.

The standard literature for solo cello and orchestra is not large. Besides the Dvořák, there are the two Haydn concertos, the two Saint-Saëns concertos, Tchaikovsky's *Rococo* Variations, and, in this century, the concertos by Elgar and Walton. Add to this the Beethoven Triple Concerto for piano, violin, and cello, the Brahms Double for violin and cello, the hard-to-pull-off Schumann concerto, and, for the sake of completeness, if in another realm, Strauss's *Don Quixote*. When Johannes Brahms, who had composed his own Double Concerto in 1887 as something of a lark, first saw the score of Dvořák's concerto, he commented, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Indeed, as far




Tanglewood



THE BSO ONLINE

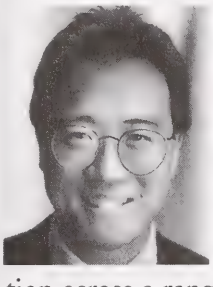
Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

as today's audiences are concerned, the B minor Cello Concerto would seem to hold pride of place, and for good reason: it reminds us that for all his international fame, Dvořák never lost sight of who or what he was—"a plain and simple Bohemian *Musikant*," yes, but one of uncommon skill, sensitivity, and genius.

—Marc Mandel

GUEST ARTIST

Yo-Yo Ma



Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, Yo-Yo Ma seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. One of his goals is to understand and demonstrate how music serves as a means of communication across a range of cultures throughout the world. Taking this interest further, Mr. Ma recently established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route, which extended from easternmost Asia to Europe (including such regions as India, Tibet, Persia, and Greece). By examining the ebb and flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Mr. Ma recently completed another multi-year undertaking with his re-exploration of J.S. Bach's Suites for unaccompanied cello. The elements of that project included concert performances of the cycle in numerous cities, a new recording of the works, and a series of six films—one for each suite—under the title "Inspired by Bach," with each film using Bach's music as the starting point for new collaborative works and depicting the creative process that produced the interpretations of Mr. Ma and his fellow artists, among them choreographer Mark Morris, Kabuki artist Tamasaburo, ice dancers Jayne Torvill and Christopher Dean, and garden designer Julie Moir Messervy. Mr. Ma is an exclusive Sony Classical artist; his discography of nearly fifty albums (including thirteen Grammy winners) reflects his wide-ranging interests. Besides the standard concerto repertoire, Mr. Ma has recorded many of the numerous works that he has commissioned or premiered. He has also made several successful recordings that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Mr. Ma's most recent Sony Classical releases include "Simply Baroque," featuring works of Bach and Boccherini, and "Solo," an album of unaccompanied works that serves as a prelude to the Silk Road Project. Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. The summer of 1999 saw the realization of a special goal when, with conductor Daniel Barenboim, he worked with a specially assembled Middle Eastern Youth Orchestra uniting young musicians from throughout that region. Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began studying the cello with his father at four and soon came with his family to New York. His principal cello teacher was Leonard Rose at the Juilliard School. He later sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Mr. Ma has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour since his February 1983 subscription series debut.

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 15, at 2:30

JAMES CONLON conducting

BRITTEN — Passacaglia and Four Sea Interludes from the opera *Peter Grimes*, Opus 53

Dawn (Lento e tranquillo)
Sunday Morning (Allegro spiritoso)
Moonlight (Andante comodo e rubato)
Storm (Presto con fuoco)
Passacaglia

MAHLER — Five Songs to Poems by Friedrich Rückert

Ich atmet' einen linden Duft
Liebst du um Schönheit
Blicke mir nicht in die Lieder!
Ich bin der Welt abhanden gekommen
Um Mitternacht

MATTHIAS GOERNE, baritone

Texts and translations begin on page 49.

INTERMISSION

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

SAINT-SAËNS Cello Concerto No. 1 in A minor, Opus 33

Allegro non troppo—Allegretto con moto—
Come prima

HAN-NA CHANG

RAVEL *Rapsodie espagnole*

Prelude à la nuit
Malagueña
Habanera
Feria

NOTES ON THE PROGRAM

Benjamin Britten (1913-1976)
Passacaglia and Four Sea Interludes from the opera *Peter Grimes*, Opus 33

First performance of the opera: June 7, 1945, Sadler's Wells, London, Reginald Goodall cond. *First concert performances of the Passacaglia and Four Sea Interludes*: June 13, 1945 (Four Sea Interludes only), Cheltenham, London Philharmonic, Britten cond.; August 29, 1945, London BBC Symphony Orchestra, Adrian Boult cond. (with Passacaglia). *First BSO performances of the Passacaglia and Four Sea Interludes (United States premiere)*: March 1946, Serge Koussevitzky cond. *American premiere of the opera*: August 6, 1946, Berkshire Music Center at Tanglewood, Leonard Bernstein cond. *Only previous Tanglewood concert performance*: August 19, 1990 (Four Sea Interludes only), Leonard Bernstein cond. (his final concert).

It was during his self-imposed exile from England in the early years of World War II that Benjamin Britten chanced to read an article about the Suffolk poet George Crabbe (1754-1832) and sought a copy of Crabbe's lengthy narrative poem *The Borough*, which told of the lives of various inhabitants of an English seaside village. The encounter proved to be fateful, for it inspired Britten to compose the work that has been recognized as the cornerstone of modern British opera, *Peter Grimes*. At the same times, *Peter Grimes* was one of the first batch of commissions of the newly formed Koussevitzky Foundation; the score is dedicated to the memory of Natalie Koussevitzky.



To the poet George Crabbe, Peter Grimes was an unrelieved villain—a thief, drunkard, and brute of a fisherman who brought about the deaths of three consecutive apprentices. Montagu Slater's libretto for the opera takes a somewhat different tack, and makes an astonishingly sympathetic figure of Grimes, an effect that is greatly reinforced by Britten's music. To Slater and Britten, Grimes is an outsider, a dreamer who longs to escape from the gossiping tongues of the village by marrying the widowed schoolmistress, Ellen Orford—but only when he has made enough money so that she won't take him out of mere pity. All their dreams, hopes, and plans shatter on the rock of Peter's pride and his uncontrollable temper; the

tragedy is unavoidable.

Throughout the opera the sea remains a constant, palpable presence, determining the daily rhythms of the villagers' lives, bringing sustenance and income as well as hard work, danger, and death. The swell of the tides, the ripple of light on the waves, the flights of seagulls, the roar of ocean storms—these things pervade Britten's score, nowhere more completely realized than in the several orchestral interludes that have long since become established as a self-sufficient orchestral suite from the opera.

One of these interludes, the **Passacaglia**, is a musical picture of the title character, coming between the two scenes of the second act. The *passacaglia* theme itself, heard in the basses, follows from the music of the first scene as the crowd becomes more and more worked up against Peter. Its halting, irregular intractability runs counter to the regular rhythms of the music being built above it.

The four "Sea Interludes" provide different musical portraits of the presence that surrounds and dominates life in the Borough. **Dawn** functions as the true orchestral prelude to the opera (following a short dramatic courtroom scene, an inquest into the death of Peter's first apprentice). Here is the sea as the constant background to life in the Borough (the same music frames the opera at the very end; people come and go, but

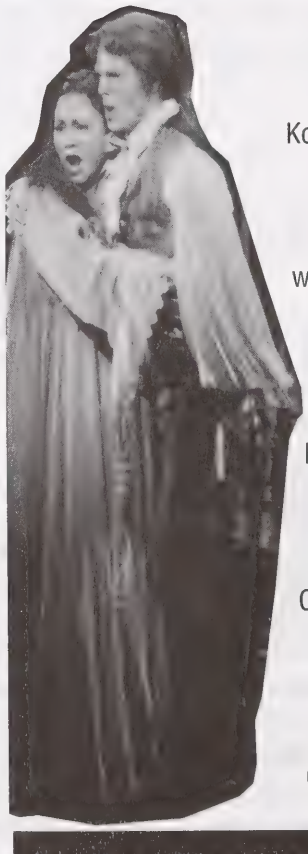
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

BERKSHIRE OPERA COMPANY
A Moving Experience.



Mozart's
Così fan tutte
July 14, 16m, 19, 21, 23m, 26, 28
Koussevitsky Arts Center
Pittsfield, MA
Fully staged and performed in Italian with English supertitles.

Music at the Mahaiwe
Highlights of seasons to come featuring an all-star cast and the Berkshire Opera Orchestra on the stage of our new home.
August 11, 13, 15, 17, 18
Mahaiwe Theatre
Great Barrington, MA

Box office: 413-644-9988 www.berkop.org

the sea remains forever). The long, soaring lines in the violins suggest the vast tranquil seascape, with a few sparkling highlights in the woodwinds, undercut by the solemnity of the ocean's imperturbable swell in the brasses.

Sunday Morning is the prelude to Act II. Church bells ring (in the sustained horn tones) and the sunlight sparkles brilliantly on the waves; it is a smiling day, everything seems for the moment peaceful: an effective foil for the scene that follows, in which it gradually becomes clear that nothing has changed, that Grimes is mistreating his new apprentice as he had the old, and that his plans with Ellen were doomed from the start.

Moonlight, the introduction to Act III, depicts a pleasant summer night. But peace is not to be found here; Peter's new apprentice has suffered an accidental fall from the cliff behind his hut at the end of the preceding act. This is hinted at in the stabbing interjections of flute and harp throughout.

Storm takes us back to the first act, where it is the interlude between the two scenes. A coastal storm is blowing up at the end of the first scene, while the sympathetic old sea captain Balstrode urges Peter to marry Ellen now, if only to assure the presence of a woman's softening touch when the new 'prentice arrives. Peter insists that he must first make enough money to "stop people's mouths." As the storm arrives, Balstrode gives up and enters the inn, while Peter remains outside in the tempest meditating on his dreams for the future: "What harbour shelters peace?" The natural force of wind and rain contrasts powerfully with his yearning for calm and content. As the curtain falls, the storm breaks out full strength in the orchestral interlude, with one brief recall of Peter's longing vision as the storm nears its end.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Gustav Mahler (1860–1911)
Five Songs to Poems by Friedrich Rückert

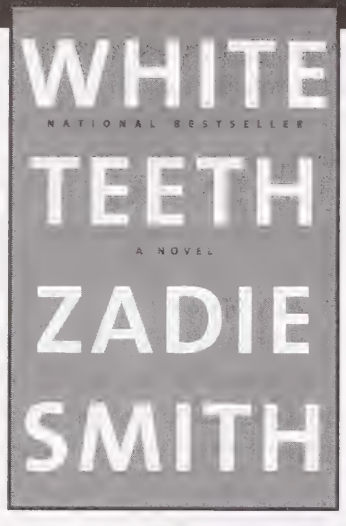
First BSO performance of any of the Rückert-Songs: "Ich atmet einen linden Duft," April 1917, Karl Muck cond., Julia Culp, soprano. *Only other BSO performances of the Rückert-Songs*: August 11, 1978, Seiji Ozawa cond., Jessye Norman, soprano (the BSO's first performance of the set, and the only previous Tanglewood performance until now); November 1996, Ozawa cond., José van Dam, bass-baritone (the BSO's only Symphony Hall performance of the set).

Mahler's career as a song composer falls into two parts, echoing his career as a symphonist; throughout his life, song composition fed symphony composition. During the closing years of the nineteenth century, Mahler turned time and again to a collection of folk poems (many of them rather heavily edited, but nonetheless mostly going back to original sources) called *Des Knaben Wunderhorn* ("The Youth's Magic Horn"), collected by Achim von Arnim and Clemens Brentano. The songs he composed to these texts, and sometimes the texts themselves, were filled with the greatest variety and vivacity, martial airs, hearty jests, fanfares, dance rhythms, and sentimental sighs. And each of his symphonies became, to use Mahler's own image, "an entire world."

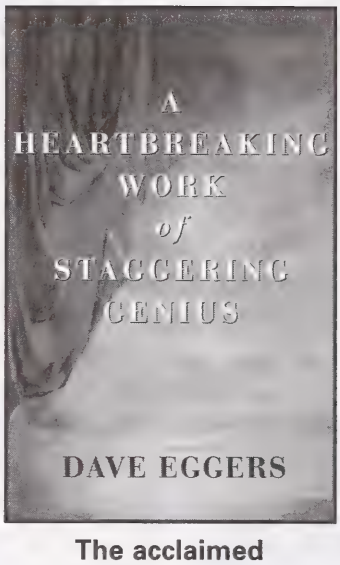


Composition of the Fourth Symphony—the last to include extensive use of *Wunderhorn* material—spanned the close of the nineteenth and opening of the twentieth centuries. Following that piece, Mahler wrote two more *Wunderhorn*

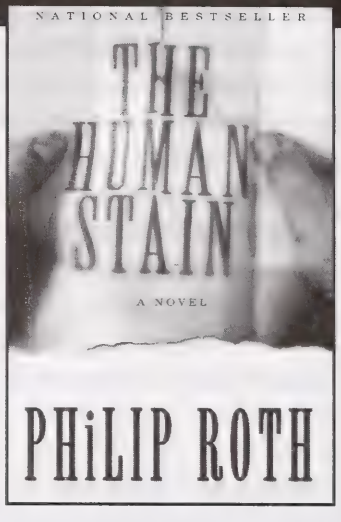
The Best Paperbacks for Summer



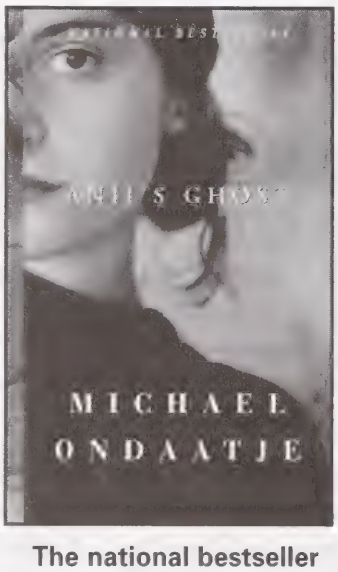
"The first great novel of the new century."
—San Francisco Chronicle



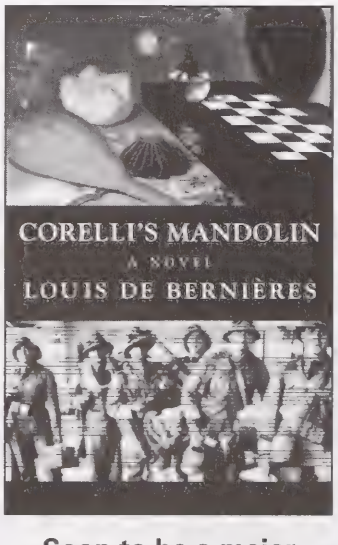
The acclaimed #1 bestseller



PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of The English Patient



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

songs before definitively turning away from that collection as a source of song texts or musical inspiration. For the next decade his favorite poet was Friedrich Rückert (1788-1866), a highly literary lyricist who learned Persian from the same Viennese professor who had awakened Goethe's interest in the Persian poet Hafiz, and who thereupon began to translate oriental poets and imitate them in his own work. Rückert also wrote highly personal lyrics of a more intimate sort, as in *Liebesfrühling* ("Springtime of Love"), published in 1822 and dedicated to his young wife. This was a source of song texts for Schubert and Schumann some eighty years before Mahler turned to it for his own purposes. When two of his children died in 1833, Rückert wrote the *Kindertotenlieder* ("Songs on the Death of Children") in their memory, five poems of which Mahler set, in one of his most deeply expressive compositions, at about the same time he wrote "Liebst du um Schönheit," the second of the five songs to be performed here. When Mahler turned to Rückert's poetry, he also adopted a musical style of far greater intimacy and transparency. This, too, played an important role in the symphonies he composed from No. 5 onward.

Kindertotenlieder was composed and published as a cycle, to be performed as an entity with the songs in a specific order. The other five Rückert songs, though, were not designed to be performed together. Mahler himself changed the order of performance virtually every time he accompanied them, and he sometimes chose to omit one or more.

Ich atmet' einen linden Duft was composed at Mahler's summer residence at Maiernigg in June and July 1901. It is music of extraordinary transparency, with an intimate orchestra from which even the lower strings have been banished. The poem is a pun on the word "*Linde*" or "*Lindenbaum*," referring to a linden tree, and the adjective "*lind*," "delicate" or "gentle." Mahler's own comment about this song: it describes "the way one feels in the presence of a beloved being about whom one is completely sure without a single word needing to be spoken."

Mahler composed **Liebst du um Schönheit** sometime in the summer of 1902, leaving its manuscript for Alma to find inside a piano score of *Siegfried*. It was the last of these five songs to be composed, almost a year after the other four. That fact, combined with the directness of its message to Alma, might explain why Mahler treated it differently from the others. He himself did not orchestrate this song. When he signed a contract with the publisher C.F. Kahnt for the publication of the songs, on April 15, 1905, the contract covered only four. He sent "Liebst du um Schönheit" nine months later, and then only in the version with piano accompaniment. It was, apparently, only after his death that an employee of the Kahnt firm, Max Puttmann, produced the orchestral version we know today. The song is a delicate expression of love, quite possibly the simplest and most direct song Mahler ever wrote, to a poem that expresses the age-old sentiment, "Don't love me for any particular reason, for that may change and with it your love; but love me for love itself."

Blicke mir nicht in die Lieder was the first of the Rückert poems that Mahler set. He found this poem very much to his liking—indeed, he told his friend Natalie Bauer-Lechner that he "could have written it himself." Mahler shared Rückert's disinclination to show work in progress to anyone, even his most intimate friends, and here he and Rückert turn that view into a playful refusal. The mood of the song is lightly capricious, and it is over in a trice. The poet makes a play on words (the homonym "*Lieder*," "songs" and "*Lider*," "eyelids"), so that the listener who cannot see the text in printed form may well interpret the opening line as "Do not look into my eyes." The accompaniment offers a hint of the constant buzzing of the bees that forms the principal image of the second stanza.

Ich bin der Welt abhanden gekommen was composed later in 1901 than the other

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

three Rückert songs of that year; one of the manuscript sketches is dated August 16, and it must have been finished some time after that. The delicacy and transparency of the orchestration is once more striking, as is the overall mood of tranquility and of separation. Mahler's biographer Henry-Louis de La Grange reminds us that this was one of the first pieces he composed in the isolated Häuschen ("little house") that he had built at Maiernigg, far away from any chance noise made by family and friends. Depending on how the reader or listener wishes to stress the words of the closing lines, it can express either (as de La Grange puts it) "a happy artist isolated from the world in his art or a happy lover isolated in his love."

Um Mitternacht was also composed in the summer of 1901. It dispenses entirely with the strings, but calls for an unusually large (for this group of songs) wind ensemble. For four of its five stanzas, the song expresses feelings of dark torment, doubt, and despair with an astonishingly spare use of the available instruments. Then, in the final stanza, Mahler breaks forth into the major mode and a chorale style (reminiscent of the similar stylistic transition that closes the Second Symphony).

—Steven Ledbetter

Ich atmet' einen linden Duft	**I Breathed a Delicate Fragrance**
Ich atmet' einen linden Duft!	I breathed a delicate fragrance.
Im Zimmer stand ein Zweig der Linde,	In the room stood a branch of linden,
ein Angebinde von lieber Hand.	a gift from a beloved hand.
Wie lieblich war der Lindenduft!	How lovely was that fragrance of linden!
Wie lieblich ist der Lindenduft,	How lovely is that fragrance of linden,
das Lindenreis brachst du gelinde!	the branch of the linden that you picked so delicately!
Ich atme leis im Duft der Linde—	I breathe gently the fragrance of the linden,
der Liebe linden Duft.	the delicate fragrance of love.

Blicke mir nicht in die Lieder	**Do Not Gaze into my Songs**
Blicke mir nicht in die Lieder!	Do not gaze into my songs;
Meine Augen schlag' ich nieder,	I cast my eyes down,
wie ertappt auf böser Tat.	as if caught in an evil deed.
Selber darf ich nicht getrauen,	I dare not even trust myself
ihrem Wachsen zuzuschauen.	to watch them growing.
Blicke mir nicht in die Lieder!	Do not gaze into my songs!
Deine Neugier ist Verrat!	Your curiosity is betrayal!
Biene, wenn sie Zellen bauen,	Bees, when they build cells,
lassen auch nicht zu sich schauen,	also do not let themselves be observed,
schauen selbst auch nicht zu.	and do not even watch themselves.
Wenn die reichen Honigwaben	When the rich honeycombs
sie zu Tag befördert haben,	are brought to the light of day,
dann vor allen nasche du!	you shall be the first of all to taste them!

Please turn the page quietly, and only after the music has stopped.

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
sie hat viel Perlen klar!

Liebst du um Liebe,
O ja mich liebe!
Liebe mich immer,
dich lieb' ich immerdar!

If You Love for Beauty's Sake

If you love for beauty's sake,
then do not love me!
Love the sun,
which has golden hair!

If you love for the sake of Youth,
then do not love me!
Love the spring,
which is young every year.

If you love for the sake of treasures,
then do not love me!
Love a mermaid,
she has many bright pearls!

If you love for the sake of love,
then yes, do love me!
Love me forever,
you will I love evermore.

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben;
sie hat so lange nicht von mir vernommen,
sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied.

I Have Gotten Lost from the World

I have gotten lost from the world
on which I wasted so much time;
for such a long time it has heard nothing of me,
it may well believe that I am dead.

Not that it concerns me at all,
if it considers me to have died.
I can't really say anything against it,
for, really, I am dead to the world.

I am dead to the world's tumult
and I rest in a silent realm!
I live alone, in my own heaven,
in my love, in my song.

Um Mitternacht

Um Mitternacht
hab' ich gewacht
und aufgeblickt zum Himmel;
kein Stern von Sterngewimmel
hat mir gelacht
um Mitternacht.

Um Mitternacht
hab' ich gedacht
hinaus in dunkle Schranken;
es hat kein Lichtgedanken
mir Trost gebracht
um Mitternacht.

At Midnight

At midnight
I kept watch
and gazed up at heaven;
no star from that starry host
smiled down on me
at midnight.

At midnight
I sent my thoughts
far out into the dark limits of space;
no vision of light
brought me consolation
at midnight.

Um Mitternacht	At midnight
nahm ich in acht	I took note of
die Schläge meines Herzens;	the beating of my heart;
ein einz'ger Puls des Schmerzens	a single pulsebeat of sorrow
war angefacht	challenged me back
um Mitternacht.	at midnight.
Um Mitternacht	At midnight
kämpft' ich die Schlacht,	I fought the battle,
O Menschheit, deiner Leiden;	O mankind, of your sufferings;
nicht konnt' ich sie entscheiden	I was unable to win the decisive victory
mit meiner Macht	with my own power
um Mitternacht.	at midnight.
Um Mitternacht	At midnight
hab' ich die Macht	I gave my strength
in deine Hand gegeben!	into Thy hands!
Herr über Tod und Leben:	Lord of death and life,
Du hältst die Wacht	Thou keepest the watch
um Mitternacht!	at midnight!
—Friedrich Rückert	*—English translation by S.L.*

Camille Saint-Saëns (1835-1921)
Cello Concerto No. 1 in A minor, Opus 33

First performance: January 29, 1873, Paris Conservatory Orchestra; August Tolbecque, cello. *First BSO performances*: December 1891, Georg Henschel, cond., Carl Bayrhoffer, cello. *First Tanglewood performance*: August 3, 1962, Charles Munch, cond., Samuel Mayes, cello. *Most recent Tanglewood performance*: August 14, 1987, Leonard Slatkin, cond., Matt Haimovitz, cello.

As a young man Saint-Saëns was dazzling in his quickness, whether in music or almost any other field of study. By the time he was three he had composed his first little piece, and by the age of ten he had made his formal debut as a pianist at the Salle Pleyel in Paris with a program of Mozart and Beethoven concertos (then little-heard and not respected in France). As an encore he offered to play any one of Beethoven's piano sonatas from memory!



He learned Latin from a private tutor and quickly made his way through the classics, years later regretting that he had never had time to learn Greek, too. He became particularly interested in mathematics and the natural sciences, and for the rest of his life he pursued studies in astronomy, archaeology, and geology. He entered the Conservatoire at the age of thirteen, won prizes as an organist, then studied composition with Jacques Halévy. Although he never won the Prix de Rome, recognition of his creative talents came early. Not without reason, Hector Berlioz, wittiest of Romantic composer-critics, said of him, "He knows everything but lacks inexperience."

In the early years Saint-Saëns was a devotee of the new music of Wagner and Liszt, defending *Tannhäuser* and *Lohengrin* against the attacks of French critics. In his recitals he played Schumann, then almost unheard-of in France. Liszt inspired his own signifi-

cant ventures into the medium of the symphonic poem. He worked on behalf of older composers as well: Bach, Handel, Rameau, Gluck, and Mozart. In short, he was a representative of many of the newest trends in music. (Even his historical interests made him "modern," since it was just at this time that the discipline of musicology, and its active pursuit of older music, was developing.)

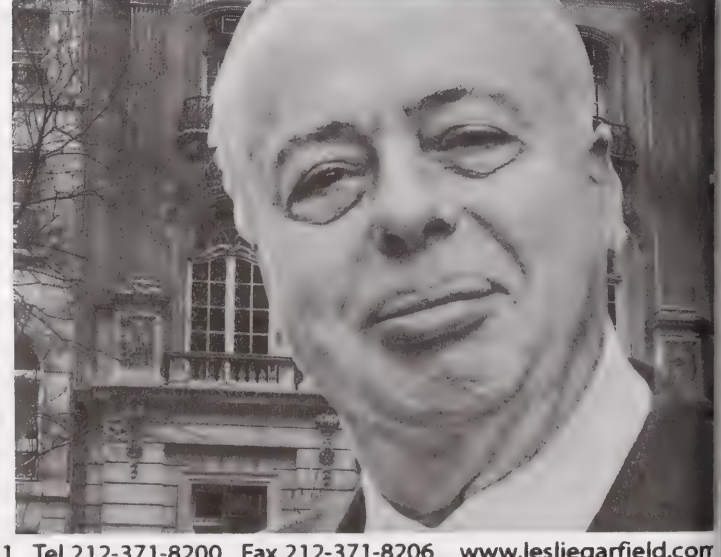
Following the shock of French defeat in the Franco-Prussian War (including months of debilitating siege in Paris in late 1870 and early 1871), Saint-Saëns was one of the leaders of a movement to reestablish French art, particularly with the aim of promoting musical forms that seemed to have been dominated for decades by German composers. This meant the abstract instrumental forms of symphony and concerto. Since early in Berlioz's career, there had been virtually no French composers interested in large-form concert music; the opera and ballet attracted the attention of composers and audiences. Only months after the siege of Paris had been lifted, Saint-Saëns founded the Société Nationale de Musique, with the motto "*ars gallica*," to promote new French music, especially in the abstract genres. In addition to Saint-Saëns himself, the Society included in its organizing committee Fauré, Franck, and Lalo. Over the years the Society sponsored premieres of important new works by leading French composers.

Among the first such premieres was the founder's own First Cello Concerto. During the 1850s and 1860s Saint-Saëns had already composed three piano concertos and two violin concertos, but in general these early works were relatively light in character, with frivolous finales that suited the prevailing mood of the Second Empire (so well characterized by the flippant operettas of Jacques Offenbach). The Cello Concerto No. 1 is altogether more serious. The opening movement is unusually passionate in character (especially for a composer of such even-tempered disposition), and the formal organization of the work is quite original. Moreover, Saint-Saëns solved the besetting problem of cello concertos: how to let the relatively low-pitched solo instrument project through

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)



Leslie J. Garfield & Co., Inc.

Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

the full orchestra. He does this largely through extraordinarily delicate scoring, reserving the full orchestra only for punctuation or the few brief passages when the soloist is not playing.

As befits an admirer of Liszt, Saint-Saëns makes imaginative use of thematic transformations, building much of his work from motives heard in the opening bars. The soloist begins instantly with a triplet-filled theme that sweeps downward, to end in a half-step rise and fall, E-F-E, echoed at once an octave lower. Both the triplet sweep and the half-step motive dominate the musical discourse of the first movement. A broadly conceived solo passage links the first movement directly to the second, which opens (in B-flat) with a delicate 3/4 dance of minuet character in the orchestral strings. As the cello solo sweetly intones its song over the dance figure, the character broadens almost to a waltz. Following a solo cadenza and the dying away of the waltz passage, Saint-Saëns links the middle movement to the finale with a transition based again on the principal motives of the opening movement. The main theme of the finale subtly combines elements from each of the first two movements, growing in virtuosic display to a brilliant finish in A major.

—Steven Ledbetter

Maurice Ravel (1875-1937)
Rapsodie espagnol

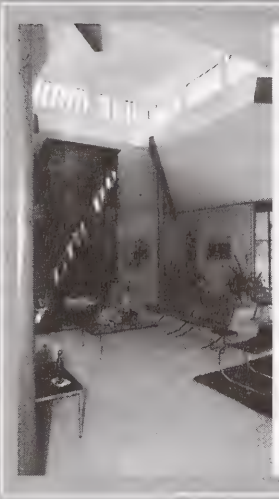
First performance: March 15, 1908, Paris, Edouard Colonne cond. *First BSO performances*: November 1914, Karl Muck cond. *First Tanglewood performance*: August 2, 1951, Charles Munch cond. *Most recent Tanglewood performance by the BSO*: August 19, 1989, Seiji Ozawa cond. *Most recent Tanglewood performance*: August 12, 1994, Pittsburgh Symphony Orchestra, Lorin Maazel cond.

It has been remarked that the best Spanish music composed in the nineteenth and early twentieth centuries was written by French or Russian composers: Bizet, Lalo, Chabrier, Rimsky-Korsakov, and, later, Debussy and Ravel. For Ravel, at least, this Iberian bent was, in part, genetic, since his mother was Basque and his birthplace was in the Pyrenees only a few miles from the Spanish border. He grew up hearing Spanish rhythms and Basque lullabies, so it is hardly surprising that he should have introduced Spanish elements as exotic and coloristic touches in a number of major works, among them the *Rapsodie espagnole* and the short opera *L'Heure espagnole*, which were composed at almost the same time and played a part in the establishment of his early reputation.



This is not to say that Ravel was unknown before he wrote them. His *Pavane pour une Infante défunte* had already set out on the triumphant march to the popular success it has never lost. A piano piece, *Jeux d'eau*, revealed new possibilities in post-Lisztian keyboard virtuosity. And his string quartet in F established itself firmly in the repertoire almost at once. In addition, Ravel was notorious for a scandal in the administration of the Prix de Rome at the Conservatory, which he had tried for four separate times, in 1901, 1902, 1903, and 1905, without success. The award that was not only prestigious but lucrative as well, a stipend to support him for four years while living at the French Academy in Rome. By 1905, the last year that he fell within the age limit, he was an established composer, but one whose music was aesthetically quite beyond the ken of the judges. His preliminary choral piece and fugue broke the rules so flagrantly that he was not even admitted to the finals. In

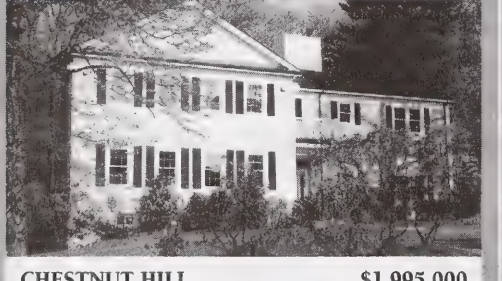
Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space.**Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com

any case, the "*affaire Ravel*" quickly mushroomed into a major scandal at the Conservatory; it continued until the director, Theodore Dubois, resigned and was replaced by Fauré and other more open-minded musicians.

Ravel then embarked upon a period of very fruitful composition, including his first opera and his first major orchestral score, both products of the year 1907. For the orchestral work, which became *Rapsodie espagnole*, Ravel went back to a two-piano Habanera he had composed in 1895. He made remarkably few changes in the process of orchestrating it as the third section of his Iberian orchestral suite. Although *Rapsodie espagnole* was his first large orchestral work (not counting an overture called *Shéhérazade*, performed in 1898 and promptly withdrawn by the composer), Ravel seems to have written it in a remarkably short time. He found it hard to work out the new piece in the clamor of his Paris apartment, which he was sharing with his parents and his brother, and accepted an invitation from a Polish couple, Ida and Cipa Godebski, to live on their yacht, where he could avoid unnecessary interruptions. He stayed there the month of August 1907, during which time he composed the bulk of the *Rapsodie*.

The *Rapsodie espagnole* consists of four movements, the first of which, *Prélude à la nuit*, is largely color and atmosphere, night music controlled and spare in its lushness. The spirit of the dance breaks in with the Malagueña, based on a dance style from Malaga (though Ravel treats it with considerable freedom); its characteristic rhythm has been employed by many composers to suggest Spain. A reference to the descending four-note theme of the Prelude reappears as a unifying element at the end of the section. The Habanera, too, is a dance with a characteristic rhythm that marks it at once as Spanish (as Bizet had already recognized in *Carmen*). The last movement, Feria, depicts a festival with a variety of tunes all in popular styles, castanets for local color, and a brilliant climax with materials piled up in sonorous confusion.

When the *Rapsodie espagnole* had its first performance, about half a year after its composition, the hall was filled in the usual social strata—the boxes and seats on the floor with the wealthy and socially prominent, the galleries with artists, musicians, and students. Upstairs everyone was prepared to cheer Ravel's new work; downstairs the reaction was, at the least, unenthusiastic. The enthusiasts in the gallery demanded an encore of the Malagueña, and the stentorian voice of composer Florent Schmitt bellowed, "Play it once more for those down below who haven't understood it!" It wasn't long, though, before even the holders of the highest-priced tickets came to regard the work as an endearing showpiece by one of the real masters of the orchestral palette.

—Steven Ledbetter

ARTISTS

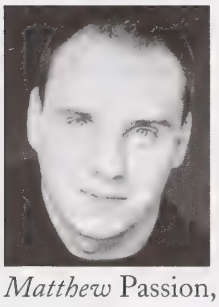
James Conlon



James Conlon has conducted a broad range of operatic, symphonic, and choral repertoire throughout the United States, Europe, and Japan. He is currently in his fifth season as principal conductor of the Paris Opera, where his contract has been extended through August 2004. Since 1989 he has also been general music director of the City of Cologne, Germany, where he is principal conductor of the Gürzenich Orchestra-Cologne Philharmonic. He has also served as music director of the Rotterdam Philharmonic, and since 1989 he has been music director of the Cincinnati May Festival. Since his 1974 New York Philharmonic debut at the invitation of Pierre Boulez, Mr. Conlon has appeared with nearly every major North American and European orchestra. He has conducted at the Metropolitan Opera since his debut there in 1976, and has also conducted at La Scala, Covent Garden, Lyric Opera of Chicago, Maggio Musicale Fiorentino, and Cologne Opera, where he served as chief conductor for seven years. During the

2000-01 season, Mr. Conlon appeared with the BSO and with the Cleveland Orchestra, New York Philharmonic, and the Cincinnati, National and Pittsburgh symphony orchestras, and returned to the Cincinnati May Festival for the twenty-second consecutive year. He lead the Fort Worth Symphony at the finals of the Van Cliburn International Piano Competition and continued his involvement with the National PBS documentaries of the competition. Each summer he returns to the Aspen Music Festival and School and to Tanglewood where he conducts both the Boston Symphony and the Tanglewood Music Center Orchestra. At the Paris Opera this season, Mr. Conlon conducted new productions of *Peter Grimes* and *Don Quixote*, as well as revivals of *Parsifal*, *Don Carlo*, and *Nabucco*. Last season EMI released his first recording with the Paris Opera Orchestra, of Stravinsky's *Le Rossignol* and *Renard*. In addition to the Cologne Philharmonic's subscription programs Mr. Conlon has taken the orchestra to Austria, Greece, Japan, Spain, South America, and Switzerland, and has led concert performances of nearly all of Wagner's operas, including the *Ring* cycle. Mr. Conlon is currently recording all of Alexander Zemlinsky's operas and orchestral works with the Cologne Philharmonic for EMI. In June 1999 he received the Zemlinsky Prize, awarded only once before, for his efforts in bringing the composer's music to international attention. Mr. Conlon has recorded for Erato, Sony Classical, and EMI, has conducted the soundtracks for films of *Madama Butterfly* and *La bohème*, and makes frequent television appearances. A native of New York, James Conlon is a graduate and former faculty member of the Juilliard School. He made his professional debut in 1971 conducting *Boris Godunov* in Spoleto and his New York debut the following year while still a student, leading a Juilliard production of *La bohème* on the recommendation of Maria Callas. Mr. Conlon was named an Officier de L'Ordre des Arts et des Lettres by the French Government in 1996. He made his Boston Symphony debut in January 1981 and has appeared annually with the orchestra since 1993, including appearances both at Symphony Hall and at Tanglewood. He leads the TMC Orchestra in Mahler's Third Symphony tomorrow night and returns next Sunday to lead the BSO in music of Brahms and Wagner.

Matthias Goerne



German baritone Matthias Goerne made his Tanglewood debut with this past Wednesday's performance of *Die schöne Müllerin* and makes his Boston Symphony debut this afternoon with Mahler's *Rückert-Lieder*. Mr. Goerne has been acclaimed for his appearances in concert, opera, on recordings and, most notably, for his interpretation of Lieder in recital. His 2000-01 recital season included recital programs of Schubert and Schumann in Princeton, Cleveland, Kansas City, Wisconsin, Quebec, and San Francisco. Mr. Goerne appeared with the Los Angeles Philharmonic in Bach's *St. Matthew* Passion, sang Mahler's *Rückert-Lieder* with the Concertgebouw Orchestra during their North American tour, and joined the Minnesota Orchestra singing Berio's orchestrations of Mahler songs. Matthias Goerne made his United States debut in 1996 with the Philadelphia Orchestra in Bach's *St. John* Passion. North American recital appearances have included Toronto, Montreal, Washington, D.C., Philadelphia, Los Angeles, and New York City at the Mostly Mozart Festival, Carnegie Hall, and at the Frick Collection. His recital partners have included pianists Alfred Brendel and Andreas Haefliger. He made his Metropolitan Opera debut in the 1997-98 season as Papageno in *The Magic Flute*. In Europe he has given recitals in London at the Wigmore Hall and Queen Elizabeth Hall, and in Bath, Belfast, Berlin, Munich, and Cologne. He appears with, among others, the London Philharmonic, the Vienna Philharmonic, the Berlin Philharmonic, and the Chamber Orchestra of Europe. Matthias Goerne grew up in Weimar and began his career as a member of the children's choir of the town's Civic Opera. He studied with Hans Beyer in Leipzig, later working with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. He took prizes in international competitions including the Robert Schumann Competition, the Lindberg Salomon Competition, and the Hugo Wolf Competition. At the Berliner Festwochen he stepped in for Fischer-Dieskau to sing Mahler's *Kindertotenlieder* and in June 1994 he made a highly

successful debut in Zurich with the Tonhalle Orchester under Claus Peter Flor in Brahms's *Ein deutsches Requiem*. He made his debut at the Leipzig Gewandhaus with the Radio Symphony Orchestra Leipzig and Helmuth Rilling, with whom Mr. Goerne has since collaborated regularly. Matthias Goerne was acclaimed in the title role of Henze's *The Prince of Homburg* in Cologne and Zurich, and has sung Marcello in *La bohème* at the Komische Oper Berlin, Wolfram in a concert performance of *Tannhäuser* in Cologne, and the title role in *Wozzeck* in Zurich. Mr. Goerne's discography includes award-winning recordings of Schubert (with Andreas Haefliger) and Schumann (with Vladimir Ashkenazy and with Eric Schneider), Eisler's *Hollywood Songbook* (with Eric Schneider) and *Deutsche Sinfonie*, Bach cantatas with Sir Roger Norrington, Walter Braunfels's opera *Die Vögel*, and Franz Schreker's *Die Gezeichneten*, all for London/Decca. Mr. Goerne has also recorded Hugo Wolf's orchestral songs with Riccardo Chailly and the Royal Concertgebouw Orchestra. He has recorded Schubert's *Winterreise* and other songs with pianist Graham Johnson for Hyperion.

Han-Na Chang



Making her Tanglewood debut this afternoon, cellist Han-Na Chang has already established an impressive international career, performing regularly with orchestra and in recital. She first won recognition at age eleven at the Fifth Rostropovich International Cello Competition in Paris, unanimously winning the First Prize as well as the Contemporary Music Prize. Miss Chang has performed with many of the world's great orchestras, including those of Cleveland, New York, Philadelphia, San Francisco, and Pittsburgh, the National Symphony Orchestra, the Berlin Philharmonic, Orchestre National de France, the Israel Philharmonic, Maggio Musicale in Florence, Orchestre de Paris, the Santa Cecilia Orchestra of Rome, and the La Scala Orchestra of Milan, collaborating with such conductors as Herbert Blomstedt, Myung-Whun Chung, James DePreist, Mariss Jansons, Zubin Mehta, Ricardo Muti, Seiji Ozawa, and Yuri Temirkanov. Last summer Miss Chang made her Hollywood Bowl debut with the Los Angeles Philharmonic led by Leonard Slatkin and toured Australia for the first time. In 2000-01 she toured Japan with the Bayerischer Rundfunk Orchestra under Maazel (part of a celebration of his 70th birthday) and appeared in Japan with Charles Dutoit and the NHK Symphony. She toured Europe and appeared in Cincinnati and at Carnegie Hall with the Cincinnati Symphony under Jesus Lopez-Cobos, gave concerts in Hungary with the Orchestre National de Lyon led by David Robertson, and performed with the Minnesota Orchestra, the Hong Kong Philharmonic, and the Atlanta Symphony Orchestra. Her discography includes a recording with Rostropovich and the London Symphony Orchestra of music by Tchaikovsky, Saint-Saëns, Fauré, and Bruch on EMI; the two Haydn Cello Concertos with the late Giuseppe Sinopoli and the Dresden Staatskapelle, and shorter works for cello and orchestra with Leonard Slatkin and the Philharmonia Orchestra. Han-Na Chang made her formal debut in March 1995 in her native Seoul with Sinopoli conducting the Dresden Staatskapelle and her Carnegie Hall debut with Charles Dutoit and the Montreal Symphony in October 1996. She has also played chamber music with such artists as Mischa Maisky, Gidon Kremer, and Dmitry Sitkovetsky. Miss Chang has appeared in several televised concert broadcasts, including the 1998 Easter Day concert from Munich with Lorin Maazel and the Bayerischer Rundfunk Orchestra and the Kennedy Center's 25th anniversary gala. She also was featured at the 1997 "Victoire de la Musique" awards, televised throughout Europe, and has been profiled by "CBS Sunday Morning" and CNN. In 1997 she was honored with the Young Artist of the Year prize at the ECHO Classical Music Awards in Germany. Han-Na Chang began her musical studies at age three on the piano and switched to the cello three years later. She has participated in master classes of Mischa Maisky and has studied privately with Maisky and Rostropovich. This past May she graduated the Rockland Country Day School in Congers, New York; she will attend Harvard University this fall. Han-Na Chang made her BSO debut on the Opening Night concert at Symphony Hall on September 25, 1996, her only previous appearance with the orchestra.

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, July 18, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MITSUKO UCHIDA, piano

SCHUBERT — Sonata in E-flat, D.568 (Opus posth. 122)
- Allegro moderato
- Andante molto
- Menuetto: Allegretto; Trio
- Allegro moderato

SCHUBERT — Sonata in A, D.664 (Opus posth. 120)
- Allegro moderato
- Andante
- Allegro

INTERMISSION

WEBERN — Variations for Piano, Opus 27
- Sehr mässig
- Sehr schnell
- Ruhig fliessend

SCHUBERT — *Moments musicaux*, D.780
- Moderato (C major)
- Andantino (A-flat major)
- Allegro moderato (F minor)
- Moderato (C-sharp minor)
- Allegro vivace (F minor)
- Allegretto (A-flat major)

Mitsuko Uchida plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Little surface affinity exists between the songful Romanticist Franz Schubert and the ascetic avant-gardist Anton Webern. A deeper kinship connects them, however. Both were quintessentially Viennese composers who revered the Classical masters and strove to reconcile Classical principles with ultramodern harmony—in Schubert's case, proto-Wagnerian chromaticism, in Webern's a twelve-tone serialism much stricter than Schoenberg's.

Schubert completed his first piano sonata in March 1817, two months after his twentieth birthday. By then, he had already composed more than 500 scores, including five symphonies, four Masses, several operas, three violin sonatas, a spate of string quartets, and hundreds of Lieder. We may thus say, paradoxically, that Schubert came to the keyboard sonata form relatively late.

During the next four months, he commenced four more piano sonatas, but only one reached completion: the present **Piano Sonata in E-flat major, D.568**, probably finished in June. Interestingly, Schubert first composed the piece in the unusual key of D-flat major, then transposed it, probably because publishers preferred the more conventional, "easier" E-flat.

In the opening Allegro moderato, Schubert unabashedly echoed Classical tradition. Its first measures observe minuet-like Mozartean decorum, yet whiffs of Schubertian harmonic fragrance penetrate. After a transition shadowed by Beethovenian clouds, a second-subject melody chirps in Schubert's coziest Biedermeier manner. The expansive second-subject close prefigures Schubert's mature style, exuding a Romantic mystery that carries over into the many byways of the development section.

The morose slow movement has three themes: the first introverted, draping melodic wisps over bare chords, the second alternating jolts with cajoling pleas, the third almost orchestral, with imperious bass rhythms glowering beneath repeated chords. In the minuet, Schubertian lyricism again grows out of a Mozartean opening, and the central episode teases with sprightly asymmetric rhythms.

A shy "hesitation theme" in the finale unfolds with crystalline gleam. The second subject initially brings darker colors and minor-mode sobriety, and a continuation—as in the first movement—more elaborate than expected. Amid textures that range from glowing ethereality to peasant-dance earthiness, Schubert inserts a stimulating contrary-motion episode in learned string quartet-like style. Anger flashes during a development section that modifies earlier themes while also introducing new material.

By 1819, Schubert was making a determined bid for commercial success. As opera and church music offered the surest roads to fame, he began a Mass, composed a one-act opera while looking for a full-length libretto, and wrote theatrical overtures in preliminary four-hand versions. None of these scores appreciably advanced his professional standing. In ironic fact, two domestic pieces he turned out between these career-oriented efforts—written casually, with no attempt to make a grand impression—proved far more important: the *Trout* Quintet and the **Piano Sonata in A major, D.664**. The unforced melodic radiance that informed both revealed that Schubert had freed himself from Classical or Italianate imitation and found his own voice.

Cast in three movements, the A major sonata is atypical in two respects. First, it is singularly mellow in color, an effect achieved through exceptionally wide spacing of chords and arpeggios (as we hear in the first right-hand piano chord and the far-ranging left-hand accompaniments). Second, this is one of Schubert's most concise works, particularly in the first two movements. Following the initial melody, the purling second-theme opening arrives almost before we know it, and a rapid climax rounds off quietly

to conclude a perfectly proportioned exposition. The development section erupts in octave-salvo fury, but soon settles into song that deftly prepares the reprise.

Schubert bases his slow movement on a single theme halfway between a hymn and a love-chorus. Separating its three chordal statements are two episodes where the melody, in wistful, minor-key variants, sings in single notes over flowing accompaniment. Commencing with deceptive Dresden China lilt, the finale waxes bold. At the second subject one hears a hint of peasant feet stamping. Sonorous, rapid-fire scale-passages intertwine in numerous witty interplays as the dance runs its euphoric course.

* * * * *

Webern's **Variations for Piano, Opus 27** (1936), a three-movement score six minutes in length, is his only mature piece for the instrument. Ordinarily he would design a work for a group of instruments that offered a wide palette of timbres and thus allowed him—in his ultra-spare music—to dramatize the specific character of each note through color. Indeed, every tone and gesture tells in Webern; a mere two notes may constitute a "melody," and large intervalic leaps in a musical line are pregnant with expressive tension. Pierre Boulez likened the Variations to a sonatina, observing that the first movement evokes sonata form, its reprise being a free variation of the exposition, while its development modifies the exposition more radically. In listening to the first movement, it helps to watch the pianist's hands, and to keep their music separate in one's mind. One then notices many short "mirror" passages that first proceed through several notes and then backtrack through the same notes. The expression here is prevailingly tender. A brief, truculent scherzo alternates loud and soft notes. Conceived on a somewhat larger scale, Webern's finale presents a genuine set of five variations, quite peripatetic in expression, but ultimately settling into serene *pianissimo* reminiscence.

* * * * *

In 1827, Schubert received a shock that led him to reconsider his approach to piano music. The publisher who issued his Sonata in G major took the word "sonata" off the title page and offered the score as if it were a collection of four independent movements. Clearly, short pieces were now in demand, and Schubert promptly wrote four Impromptus, all the length of movements one might find in a sonata, but not arranged in sonata-like sequence. Still shorter pieces were also commercially rampant, however, and in 1828 Schubert quarried two brief efforts he had penned in 1823 and 1824, added four additional movements to them, and submitted the group of six to a publisher under the solecistic French title *Moments Musicals* (always corrected to "**Moments Musicaux**" ever since). The group promptly reached print as Opus 94.

In their unassuming way, the *Moments Musicaux* are of great historical significance. Except for Beethoven's Bagatelles, no Classic or Romantic piano miniatures of comparable importance had appeared before. Schubert had previously turned another basically lowbrow genre—the Lied—into a vehicle for high Romantic art; he now did the same with the brief "character piece" for piano.



Moment Musical No. 1 uses a central melody of streaming ardor as a foil to an opening episode whose gentility only partly conceals latent rhythmic power. In No. 2, a spacious 9/8 rhythm invests lilt with philosophical reflection. An intervening melody appears, first as a gentle plaint, then as a dramatic outcry. No. 3 (1823) is probably the most famous piece of the group, indefinably enigmatic in its fey chuckles. No. 4 adds mordant Romantic humor to Bach-prelude-like volubility; in a central episode, spirituality transfigures dance-syncopation. No. 5 vents a hectic anger that eventually wanes but is never quite assuaged. In No. 6 (1824), Schubert's musing sometimes leads to darker reflections; a lyric at once tuneful and devout serves as a nostalgic centerpiece.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium.*

GUEST ARTIST

Mitsuko Uchida



Mitsuko Uchida's interpretation of a wide range of repertoire has gained her a reputation as a pianist who brings intellectual acuity and musical insight to her performances. She is particularly noted for her interpretations of Mozart, Beethoven, and Schubert, but is also a dedicated performer of Berg, Schoenberg, Debussy, and Messiaen. This season's orchestral appearances included performances of Beethoven with Mehta and the Munich Philharmonic and with Sanderling and the Philharmonia; Mendelssohn with Slatkin and the New York Philharmonic; Ravel with Boulez and the Chicago Symphony, and Bartók with Salonen and the Los Angeles Philharmonic. She conducts Mozart concertos from the keyboard with the Camerata Academica in Salzburg and Vienna, and also plays/conducts the Cleveland Orchestra in a program of Bach and Schoenberg. In recital, Ms. Uchida performs works by Mozart, Schubert, Chopin, Debussy, and Webern in Europe, the United States, and Japan. These include her regular appearances in the Harrods International Piano Series at Royal Festival Hall, as well as at Carnegie Hall, the Concertgebouw, the Auditorio Nacional in Madrid, and the Lucerne Festival. Last season marked the start of a new Mozart project with violinist Mark Steinberg, performing Mozart's sonatas for violin and piano. The project included a weekend residency at the Cité de la Musique in Paris and will continue next season at the Wigmore Hall. Another strand of Uchida's relationship with Mozart's music is a series of concerts with the Brentano Quartet, performing Mozart piano concertos in the composer's own quintet arrangements. They toured these programs in Germany and Italy in the spring of 2001, culminating in a performance of K.413, K.414, and K.415 at the Royal Festival Hall in London. Mitsuko Uchida records exclusively for Philips; her recordings are frequently nominated for awards throughout the world. She has recorded all of Mozart's piano sonatas and concertos, and her recording of the sonatas (which won the 1989 *Gramophone* Award) form part of Philips's "Mozart Edition" released in the composer's bicentennial year. Her other recordings include the five Beethoven concertos with Kurt Sanderling as well as music of Debussy, Chopin, and Schumann. Her Schubert piano sonata series continues with a disc of Piano Sonatas D.845 and D.575. Her most recent release is the Schoenberg Piano Concerto with Pierre Boulez and the Cleveland Orchestra and solo piano pieces of Schoenberg, Berg, and Webern. Mitsuko Uchida is co-director, with Richard Goode, of the Marlboro Music Festival. Ms. Uchida has appeared previously at Tanglewood with the Boston Symphony Orchestra (in 1989 and 1995) and with the Cleveland Orchestra (in 1991), and in recital in 1989.

THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2000, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center, and the Koussevitzky Music Shed and Seiji Ozawa Hall endowed seats. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and corporations for their annual support of $2,500 or more during the 2000–2001 season.

MAESTRO CIRCLE

Ms. Jan Brett and Mr. Joseph Hearne
The Aaron Copland Fund for Music, Inc.
Country Curtains, Inc
Mr. and Mrs. Daniel Freed
Fromm Music Foundation
Estate of Grace Cornell Graff
William & Flora Hewlett Foundation
Mr. Charles H. Jenkins, Jr.
Don Law Companies
Nancy Lurie Marks Foundation
The Andrew W. Mellon Foundation
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Annette and Vincent O'Reilly
The Red Lion Inn
Mr. John Studzinski
Mr. and Mrs. Loet A. Velmans
Ronald A. Wilford Foundation for Conductors

BENEFACTORS

Anonymous (1)
The ASCAP Foundation
Berkshire Bank
Berkshire Life Insurance Co.
Renee Burrows
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
Mr. Julian Cohen
Mrs. Nat Cole
Mr. and Mrs. George M. Elvin
Mr. Sanford H. Fisher
Hon. and Mrs. John H. Fitzpatrick
The Frelinghuysen Foundation
GE Plastics
Ann and Gordon Getty Foundation
Mr. and Mrs. Robert A. Goodman
Housatonic Curtain Company
Natalie and Murray S. Katz
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Edward H. Linde
James A. Macdonald Foundation
Mr. and Mrs. Jay Marks
Mrs. August R. Meyer
Mrs. Evelyn Nef
The Netherland-America Foundation
Mrs. Clarice Neuman
Newman's Own
Mr. and Mrs. Millard H. Pryor, Jr.
Dr. Carol Reich and Mr. Joseph Reich
Evelyn and Ronald Shapiro
Mrs. Anson P. Stokes
Estate of Arthur W. Strenge
Taco, Inc.
Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. Jan Winkler and Ms. Hermine Drezner

SPONSORS

Anonymous (1)
Barr Foundation
Ms. Rhonda Black and Dr. Gloria Miller
Peter L. Buttenwieser Fund of the Tides Foundation
Mr. and Mrs. Alan H. Bernstein
Mr. and Mrs. Clive S. Cummis
Mr. and Mrs. Channing Dichter
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
English Speaking Union
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dale E. Fowler
Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Belvin Friedson
Mr. Arnold Golber
Mr. and Mrs. J. Arthur Goldberg
Phoebe Haas Charitable Trust
Mr. and Mrs. Paul J. Hickey
Ms. Susan Morse Hilles
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. William R. Housholder
Inland Management Corporation
Mr. Robert S. Kahn
Mrs. Leonard S. Kandell
Mrs. Linda F. Vogel Kaplan
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Michael Kittredge
Liz and George Krupp
Mr. and Mrs. Philip Kruvant
The Messinger Family
Mr. and Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Mr. and Mrs. Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Mr. Joseph D. Roxe
Alan & Lenore Sagner
Mr. and Mrs. Dan Schusterman
Dorothy Troupin Shimler
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Lewis Steinberg
Mr. Wayne Sunday
Mr. and Mrs. Aso Tavitian
Mr. and Mrs. Denis F. G. Tottenham
Ms. June Ugelow
Mr. Peter Wender
Mr. and Mrs. Eric K. Zeise

MEMBERS

Ms. Angela P. Abelow
Mr. and Mrs. Herbert B. Abelow
Mr. and Mrs. William F. Achtmeyer
Mrs. Janet Adams
Mr. and Mrs. William F. Allen, Jr.
Mr. and Mrs. Ronald Altman
Mr. and Mrs. Harlan E. Anderson
Apple Tree Inn & Restaurant
The Barrington Foundation, Inc.
Ms. Linda J. L. Becker
Helene & Ady Berger
Mr. and Mrs. Jerome Berko
Mr. and Mrs. Allen J. Bernstein
George and Roberta Berry Supporting Organization
Mr. and Mrs. Walter Black
Mr. and Mrs. Neal F. Blackmarr
Blantyre
Mr. and Mrs. Lee N. Blatt
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Dr. and Mrs. Stuart H. Brager
Mr. and Mrs. Jay R. Braus
Judy and Simeon Brinberg
Broadway Manufacturing Supply Co.
Ann Brown
Mr. and Mrs. Richard Brown
Cablevision Systems Corporation
Cain, Hibbard, Myers & Cook
Canyon Ranch in the Berkshires
Phyllis H. Carey
Ms. Mary W. Carswell
Charles River Broadcasting—WCRB 102.5
Mr. and Mrs. Mel Chasen
Cliffwood Inn
Mr. Armando Codina
Ms. Barbara L. Cohen-Hobbs
James and Tina Collias
Mr. and Mrs. Stewart M. Colton
Ms. Linda Benedict Colvin
Mr. and Mrs. Herbert J. Coyne
Crane and Company
Mr. and Mrs. William Cruger
Dr. and Mrs. Harold L. Deutsch
Dr. and Mrs. Chester W. Douglass
Dresser-Hull Company
Dr. and Mrs. Melvyn Drucker
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Eitan Evan
Mr. Harold Falik
Mrs. Marie V. Feder
Mr. and Mrs. Henry N. Flynt, Jr.
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. I. Robert Freelander
Carolyn and Roger Friedlander
Mr. Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Mr. and Mrs. Richard Grausman
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
David H. Glaser and Deborah F. Stone
Mr. and Mrs. Seymour Glaser
Carol R. and Avram J. Goldberg
Mr. and Mrs. Murray Goldblum
Mr. and Mrs. Gerson G. Gordon
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. Harold Grinspoon and Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Mr. and Mrs. G. Felda Hardymon
Dr. Lynne B. Harrison
Mr. Ira Haupt II
Mr. and Mrs. Peter Herbst
Dr. and Mrs. Ronald Hinds
Arnold J. and Helen G. Hoffman
Dr. Joan O. Hoffman
Ms. Janet Hopton
Mrs. Ruth W. Houghton
Mr. and Mrs. Sanford Huston
ICM Artists, Ltd.
Dr. and Mrs. Barry Z. Izenstein
Mr. and Mrs. M. Steven Jackman
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Daniel R. Johnson
K.B. Toys, Inc.
Mr. Ronald G. Kalish
Mr. and Mrs. Alan T. Kane
Mr. and Mrs. Arnold Y. Kapiloff
Mr. Leonard Kaplan and Mrs. Marcia Simon Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Phillip Katz
Mr. and Mrs. Bruce Kelly
Mr. and Mrs. George H. Kidder
Mr. Harold D. Klebanoff
Dr. and Mrs. Lester Klein
Koppers Chocolates
Dr. and Mrs. David I. Kosowsky
Mr. and Mrs. Earl Kramer
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Mr. and Mrs. Sol Kugler
Mrs. Wendy L. LaFage
Mrs. Mildred Luria Langsam
Marilyn and William Larkin
Legacy Banks-City and Lenox Savings
Mr. and Mrs. William Lehman
Mr. and Mrs. Robert J. Lepofsky
Mrs. Vincent J. Lesunaitis
Robert and Mira Levenson
Mr. Arthur J. Levey and Ms. Rocio Gell
Mr. and Mrs. Eric Levine
Georgette and Morton J. Levy
Mr. and Mrs. T. Herbert Lieberman
Mr. and Mrs. Murray Liebowitz
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter Loeb
Mr. and Mrs. Edwin N. London
Gerry & Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Mr. and Mrs. Leonard Luria
Judith and James F. Lyons
I. Kenneth and Barbara Mahler
Rev. Cabell B. Marbury
Mr. and Mrs. Robert A. Marcus
Mr. and Mrs. Morton E. Marvin
Maxymillian Technologies, Inc.
Mr. and Mrs. Thomas T. McCain
Carol and Thomas McCann
Mr. Paul F. McDevitt and Ms. Suzanne Bump
Mr. and Mrs. Irving Mendelson
Mr. and Mrs. Peter D. Meltzer
Mr. and Mrs. Paul Nassau
Mr. and Mrs. Joseph L. Nathan
Mr. and Mrs. Stuart K. Nelson
Mr. Richard Novik
Mr. and Mrs. Edward G. Novotny
Mr. Alexander Ober
Mrs. Robert S. Ogden
Dr. and Mrs. Martin S. Oppenheim
Mrs. Merle Orlove
Dr. and Mrs. Simon Parisier
Mrs. Selma Pearl
Charlotte Palmer Phillips Foundation by Dr. Charles Rodgers
Mr. and Mrs. Claudio Pincus
Drs. Eduardo and Lina Plantilla
Mr. and Mrs. J. Anderson Plumer

Dr. and Mrs. Francis M. Powers, Jr.
Quality Printing Company
Mr. and Mrs. Bruno Quinson
Bunny and Milton Rattner
Mr. and Mrs. Nathan Reiber
Mr. Charles Reiner
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. and Mrs. Peter Van S. Rice
Mr. and Mrs. Elie Rivollier, Jr.
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Fred Robins
Mr. Daniel L. Romanow and
Mr. B. Andrew Zelermyer
Mr. and Mrs. Michael Rosenbaum
Judith and Howard Rosenkrantz
Mr. Lawrence M. Rosenthal and
Ms. Joyce S. Bernstein
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Mr. and Mrs. Burton R. Rubin
Mr. and Mrs. Milton B. Rubin
Sue & David Rudd
Ernest S. Sagalyn, CLU
Mr. Bruce Sagan and Ms. Bette Hill
Mr. and Mrs. Malcolm S. Salter
Mr. Robert M. Sanders
Mr. and Mrs. Ira Sarinsky
Satinwood at Scarnagh, LLC
Aaron and Martha Schecter
Dr. Raymond & Hannah H.
Schneider
Mr. Gary S. Schieneman and Mrs.
Susan B. Fisher Schieneman
Mr. and Mrs. Albert Schmier
Mr. and Mrs. Ernest Schnesel
Mr. and Mrs. Rudy Schott
Pearl and Alvin Schottenfeld
Mr. and Mrs. Alan Schottenstein
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Marvin Schwartzbard
Mr. and Mrs. Mark L. Selkowitz
Richard and Carol Seltzer
Melissa Sere & Associates
Mr. Daniel Shapiro
Mr. & Mrs. Howard and Natalie
Shawn
Sheffield Plastics, Inc.
Ms. Jackie Sheinberg
Mona and Arthur Sherman
Mr. and Mrs. Thomas Brooks
Sherman
The Richard Shields Family
Mr. and Mrs. Walter Shmerler
Hon. George P. Shultz
Robert & Roberta Silman &
Phoebe Karpel
Mr. Richard B. Silverman
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Seymour Solomon
Mrs. William F. Sondericker
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Harvey L. Sperry
Mr. and Mrs. Jerry Spiegel
Peter Spiegelman and Alice Wang
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Ronald Stillman
Mrs. Charlotte Stone
Mr. and Mrs. Henry S. Stone
Mr. and Mrs. Stephen A. Stone
Mr. and Mrs. Edward M. Strawgate
The Studley Press, Inc.
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Sullivan Paper Co., Inc.
Dr. and Mrs. Daniel M. Sullivan
Mr. S. Donald Sussman
Mr. and Mrs. George A. Suter, Jr.
Mr. and Mrs. I. David Swawite
Talbots
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Teletime Media
Textron Inc.
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Bruce Tierney
Mr. and Mrs. Roger Tilles
Mr. and Mrs. Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. and Mrs. Sidney Ukrain
Mr. Laughran S. Vaber
Walden Printing Co., Inc.
Mr. and Mrs. Harvey Waller
Ward's Nursery & Garden Center
Mr. and Mrs. Charles H. Watts II
Stephen and Dorothy Weber
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carole White
Mr. and Mrs. Thomas H.P. Whitney
Mr. and Mr. Richard E. Willett
Mr. Robert G. Wilmers
Mr. and Mrs. R. Lyman Wood
Mr. Benjamin N. Woodson and
Ms. Mary Crowell
Mr. and Mrs. Ira Yohalem
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. and Mrs. Melvin Zuckerman

Names listed as of June 1, 2001



BOSTON POPS

The Boston Pops Orchestra
John Williams conducting

Tuesday evening, July 17, 2001, at 8:30
Koussevitzky Music Shed
Tanglewood
For the benefit of the Boston Symphony Orchestra Pension Fund

2001 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor



Some of Boston's finer restaurants.
3 courses.
Just $20.01.

Sound appetizing?
Make your reservation now.

Some of the finer restaurants across Boston will be serving up three-course lunches for a mere $20.01 per person from Monday, August 20 – Friday, August 24, the First Annual Boston Restaurant Week.

To learn more, log on to **http://travel.americanexpress.com/greaterboston** or **www.bostonUSA.com** or call **1-888-SEE-BOSTON**.

Presented to you by:

GREATER BOSTON CONVENTION & VISITORS BUREAU
America's Walking City

AMERICAN EXPRESS® Cards

Additional sponsors:

MUMM CUVÉE NAPA

Boston Magazine

Program benefits:

THE ANTHONY Spinazzola FOUNDATION

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Tuesday evening, July 17, 2001, at 8:30,
at Tanglewood

BOSTON POPS

JOHN WILLIAMS conducting

Excerpts from *2001: A Space Odyssey*
Film by Stanley Kubrick, music by Richard Strauss and Johann Strauss, Jr.

Jupiter, from *The Planets* — Holst

Excerpts from *Close Encounters of the Third Kind* — Williams
Theme from *AI* — Williams
Throne Room and Finale from *Star Wars* — Williams

INTERMISSION

Hooray for Hollywood — Whiting-Williams

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing In the Dark—The Continental—Change Partners—The Carioca

The Busby Berkeley Years! — arr. Karem
Flying Down to Rio, from *Flying Down to Rio* (1933) — Youmans
Shadow Waltz, from *Gold Diggers of 1933* — Warren/Dubin
Young and Healthy, from *42nd Street* (1932) — Warren/Dubin
The Words Are in My Heart, from *Gold Diggers of 1935* — Warren/Dubin
Lullaby of Broadway, from *Gold Diggers of 1935* — Warren/Dubin

Cinema Paradiso — Morricone-Morley
Tamara Smirnova, violin solo

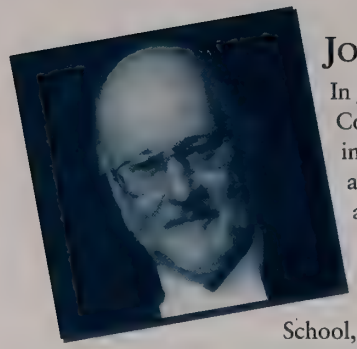
A Tribute to the Nicholas Brothers — Warren/Gordon-Karem
(I've Got a Gal In) Kalamazoo, from *Orchestra Wives*
Chattanooga Choo-Choo, from *Sun Valley Serenade*
Argentina from *Down Argentine Way*
(I've Got a Gal In) Kalamazoo (reprise)

Laura — Raksin

42nd Street — Warren/Dubin-Sebesky

Video screens are sponsored by the AMERICAN EXPRESS COMPANY.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano
Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.



JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been

AUGUST 31 – SEPTEMBER 2
Tanglewood Jazz Festival 2001






Friday, August 31
8pm *Ozawa Hall*
Chuck Mangione and New York Voices

Saturday, September 1
1:30pm *Ozawa Hall*
The John Pizzarelli Trio and Jane Monheit

Saturday, September 1
7pm *Shed*
Nancy Wilson with the Big Band Diva
Spyro Gyra
Ahmad Jamal

Sunday, September 2
1:30pm *Ozawa Hall*
Sonny Rollins

Sunday, September 2
7pm *Shed*
George Benson
Poncho Sanchez
Nicholas Payton and the Louis Armstrong Centennial Celebration Band

Ticket Prices: $13–$51
Special Jazz Packages *Lawn Package:* $75 five concerts, lawn seating
Jazz Circle Package: $90 two evening concerts, shed seating

TICKETS ON SALE NOW! Call SymphonyCharge at (888) 266-1200, or Ticketmaster at (800) 347-0808, or order online at ***www.bso.org***. For tourist information and reservations call (800) 237-5747. *All programs and artists subject to change.*

JAZZ!Z

awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *Harry Potter and the Sorcerer's Stone* and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical; their most recent release, on Sony Classical, is *Cinema Serenade 2: The Golden Age*, featuring violinist Itzhak Perlman. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.



Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Elita Kang
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon

Second Violins
Haldan Martinson
James F. and Barbara Cleary Chair
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
°Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
°Kelly Barr
*Yu Yuan
§ Gerald Elias
§ Frank Powdermaker

Violas
Cathy Basrak
Deborah and Michael Davis Chair
Edward Gazouleas
Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
Ronald Feldman
*Jerome Patterson
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
*James Orleans
*Todd Seeber
*John Stovall
§ Joseph Holt
§ David Buda

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Fenwick Smith

Piccolo
§ Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Saxophones
David Chapman
Sil D'urbano
Rod Ferland
Thomas Ferrante

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Peter Chapman
§ Steven Emery
§ Jeffrey Luke

Trombones
Norman Bolter
§ John Faieta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Vytas Baksys
Deborah Emery
Nina Ferrigno

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

** Participating in a system of rotated seating*
§ Substituting
° On leave

BOSTON SYMPHONY ORCHESTRA

2001 SEASON

Tanglewood



SEIJI OZAWA MUSIC DIRECTOR

BERNARD HAITINK PRINCIPAL GUEST CONDUCTOR

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com



Save up to 70% off retail everyday!

At Historic Manchester, Vermont

Manchester Designer Outlets

Visit us online at manchestervermont.com



© MDO, 2001

- Allen-Edmonds/ Nick Hilton Collection
- Baccarat
- Brooks Brothers
- Coach
- Cole-Haan
- Crabtree & Evelyn
- Dansk
- Dockers Outlet by Designs
- Escada
- Garnet Hill
- Giorgio Armani General Store
- Godiva Chocolatier
- Hickey-Freeman/ Bobby Jones
- J. Crew
- Johnston & Murphy
- Jones New York
- Levi's Outlet by Designs
- Lion's Share Bakery
- Maidenform
- Mikasa
- Movado
- OshKosh B'Gosh
- Overland
- Peruvian Connection
- Polo/Ralph Lauren
- Seiko The Company Store
- Timberland
- TSE
- Tumi/Kipling
- Versace Company Store
- Yves Delorme for Palais Royal

Phone (800) 955.SHOP

Masks and Statues collected by Albert Gordon since 1965



ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262

Seiji Ozawa, *Music Director*
Ray and Maria Stata Music Directorship
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
Julian Cohen, *Vice-Chairman*
Deborah B. Davis, *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Dr. Nicholas T. Zervas, *President*
Harvey Chet Krentzman, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*
Ray Stata, *Vice-Chairman*

Harlan E. Anderson
Diane M. Austin, *ex-officio*
Gabriella Beranek
Jan Brett
Paul Buttenwieser
James F. Cleary
John F. Cogan, Jr.
William F. Connell
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Julian T. Houston
Edna S. Kalman
Nan Bennett Kay, *ex-officio*
George Krupp
R. Willis Leith, Jr.
Ed Linde
Richard P. Morse
Mrs. Robert B. Newman
Robert P. O'Block
Peter C. Read
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weiner

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Archie C. Epps
Mrs. John H. Fitzpatrick
Dean W. Freed
Mrs. George I. Kaplan
George H. Kidder
Mrs. August R. Meyer
William J. Poorvu
Irving W. Rabb
Mrs. George Lee Sargent
Richard A. Smith
John Hoyt Stookey
John L. Thorndike

Other Officers of the Corporation

Thomas D. May *and* John Ex Rodgers, *Assistant Treasurers*
Suzanne Page, *Clerk of the Board*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Nan Bennett Kay, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Caroline Dwight Bain
George W. Berry
Mark G. Borden
William L. Boyan
Alan Bressler
Robin A. Brown
Samuel B. Bruskin
William Burgin
Dr. Edmund B. Cabot
Mrs. Marshall Nichols Carter
Earle M. Chiles
Mrs. James C. Collias
Eric D. Collins
Ranny Cooper
Martha H.W. Crowninshield
Diddy Cullinane
Joan P. Curhan
Robert W. Daly
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
JoAnne Walton Dickinson
Harry Ellis Dickson
Francis A. Doyle
Goetz B. Eaton
Jane C. Edmonds
William R. Elfers
George M. Elvin
Pamela D. Everhart
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
A. Alan Friedberg
Dr. Arthur Gelb
Mrs. Kenneth J. Germeshausen
Robert P. Gittens
Michael Halperson
John P. Hamill
Ellen T. Harris
Deborah M. Hauser
Carol Henderson
Anne C. Hodsdon
Phyllis S. Hubbard
F. Donald Hudson
Roger Hunt
Ernest Jacquet
Lola Jaffe
Mrs. Robert M. Jaffe
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Susan Beth Kaplan
William M. Karlyn
Steven E. Karol
Frances Demoulas Kettenbach
Douglas A. Kingsley
Robert Kleinberg
David I. Kosowsky
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Thomas H. Lee
Alexander M. Levine
Christopher J. Lindop
Edwin N. London
Diane H. Lupean
John A. MacLeod II
Carmine Martignetti
Barbara E. Maze
Thomas McCann
Patricia McGovern
Joseph C. McNay
Dr. Martin C. Mihm, Jr.
Nathan R. Miller
Molly Beals Millman
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
May H. Pierce
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Edward I. Rudman
Michael Ruettgers
Carol Scheifele-Holmes
Roger T. Servison
Ross E. Sherbrooke
L. Scott Singleton
Gilda Slifka
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Larry Weber
Stephen R. Weber
Robert S. Weil
Robert A. Wells
Mrs. Joan D. Wheeler
Reginald H. White
Margaret Williams-DeCelles
Robin Wilson
Robert Winters
Kathryn A. Wong
Richard Wurtman, M.D.

Overseers Emeriti

Sandra Bakalar
Lynda Schubert Bodman
William M. Bulger
Mrs. Levin H. Campbell
Johns H. Congdon
Phyllis Curtin
Phyllis Dohanian
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
Mrs. Richard D. Hill
Susan M. Hilles
Glen H. Hiner
Marilyn Brachman Hoffman
H. Eugene Jones
Leonard Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Laurence Lesser
Frederick H. Lovejoy, Jr.
Mrs. Charles P. Lyman
C. Charles Marran
Mrs. Harry L. Marks
Hanae Mori
Patricia Morse
Mrs. Hiroshi H. Nishino
John A. Perkins
David R. Pokross
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Angelica L. Russell
Roger A. Saunders
Francis P. Sears, Jr.
Mrs. Carl Shapiro
Mrs. Donald B. Sinclair
Mrs. Arthur I. Strang
Mrs. Thomas H.P. Whitney
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Michael J. Joyce, *President*
Leo L. Beranek, James F. Cleary, William F. Connell, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Lynda S. Bodman
Robin A. Brown
Diddy Cullinane
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
Bink Garrison
John P. Hamill
Steven E. Karol
Edmund Kelly
Christopher J. Lindop
Carmine Martignetti
Thomas May
J. Kent McHose
Joseph McNay
Patrick J. Purcell
Roger T. Servison
Ray Stata
William Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Nicholas T. Zervas • Nan Bennett Kay

Officers of the Boston Symphony Association of Volunteers

Diane M. Austin, *President*
William A. Along, *Executive Vice-President/ Administration*
Nancy Ferguson, *Executive Vice-President/ Fundraising*
Muriel Lazzarini, *Executive Vice-President/ Tanglewood*
Charles W. Jack, *Treasurer*
Linda M. Sperandio, *Secretary*
Doreen M. Reis, *Nominating Committee Chairman*

Maureen Barry, *Symphony Shop Staffing*
Melvin R. Blieberg, *Tanglewood*
Christina M. Bolio, *Public Relations*
Richard D. Dixon, *Education and Outreach*
Michael Flippin, *Resource Development*
Ann M. Philbin, *Fundraising Projects*
Mary Marland Rauscher, *Hall Services*
Donna Riccardi, *Membership*



Walter H. Scott

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
J. Carey Bloomfield, *Director of Development*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Director of Finance and Business Affairs*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Smedvig Taylor, *Director of Public Relations and Marketing*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Programming, Boston Pops*
Jana Gimenez, *Production Manager, Boston Pops*

Sheri Goldstein, *Personal Assistant to the Conductor, Boston Pops* • Julie Knippa, *Administration Coordinator, Boston Pops* • Margo Saulnier, *Artistic Coordinator, Boston Pops*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Craig R. Kaplan, *Controller*
Roberta Kennedy, *Manager, Symphony Shop*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Michelle Green, *Executive Assistant to the Director of Finance and Business Affairs* • Maya Levy, *Budget Assistant* • Pam Netherwood, *Assistant Manager, Symphony Shop* • John O'Callaghan, *Payroll Accountant* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Assistant Payroll Accountant/Accounting Clerk*

DEVELOPMENT

Jo Frances Kaplan, *Director of Foundation and Government Support*
Patricia Kramer, *Interim Director, Corporate Programs*
Elizabeth P. Roberts, *Director of Individual Giving*
Tracy Wilson, *Director of Tanglewood Community Relations and Development Liaison*

Jill Ashton, *Executive Assistant to the Director of Development* • Howard L. Breslau, *Senior Major Gifts Officer* • Judi Taylor Cantor, *Director of Planned Giving* • Diane Cataudella, *Manager of Stewardship Programs* • Rebecca R. Crawford, *Director of Development Communications* • Sally Dale, *Director of Stewardship and Development Administration* • Elizabeth Drolet, *Senior Major Gifts Officer* • Adrienne Ericsson, *Grants Coordinator* • Sandy Eyre, *Associate Director, Tanglewood Annual Fund* • Sarah Fitzgerald, *Supervisor of Gift Processing and Donor Records* • Michelle Giuliana, *Administrative Assistant, Corporate Programs* • Julie Hausmann, *Interim Director, Boston Symphony Annual Fund* • Deborah Hersey, *Director of Development Services and Technology* • Laura Hoag, *Program Coordinator, Corporate Programs* • Blaine Hudson, *Major Gifts Coordinator* • Justin Kelly, *Data Production Coordinator* • Katherine Leeman, *Annual Fund Coordinator* • Barbara Levitov, *Director of Development Events* • Naomi Marc, *Stewardship Program Coordinator* • Meredith McCarroll, *Tanglewood Development Coordinator* • Destiny McDonald, *Major Gifts Coordinator* • Gerrit Petersen, *Associate Director, Foundation and Government Support* • Phoebe Slanetz, *Associate Director of Development Research* • Emily Smith, *Research Analyst* • Mary E. Thomson, *Program Manager, Corporate Programs* • Adea Wood, *Receptionist/Administrative Assistant*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Amy Brogna, *Coordinator of Education Programs* • Leslie Wu Foley, *Community Programs Administrator* • Walter Ross, *Educational Activities Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Sid Guidicianne, *Front of House Manager* • Melissa Jenkins, *Assistant to the Director of Event Services* • Emma-Kate Jaouen, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Anne Marie Coimbra, *Human Resources Manager* • Dorothy DeYoung, *Benefits Manager*

INFORMATION TECHNOLOGY

Robert Bell, *Director of Information Technology*

Andrew Cordero, *Special Projects Coordinator* • John Lindberg, *Help Desk Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *Software Support Representative*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Sean J. Kerrigan, *Associate Director of Media Relations* • Jonathan Mack, *Media Relations Associate* • Amy E. Rowen, *Media Relations Assistant/Assistant to the Director of Public Relations and Marketing* • Kate Sonders, *Staff Assistant*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Gretchen Borzi, *Marketing Coordinator for Print Production and Retail Promotion* • Richard Bradway, *Manager of Internet Marketing* • Helen N.H. Brady, *Director of Group Sales* • David Carter, *Subscription Representative/Disability Services Coordinator* • Susan Dunham, *Subscription Representative* • Jennifer Fletcher, *Marketing Assistant* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Faith Hunter, *Group Sales Manager* • Chloe Insogna, *SymphonyCharge Coordinator* • James Jackson, *Call Center Manager* • Amy Kochapski, *Assistant Subscription Manager* • Michele Lubowsky, *Subscription Representative* • Mara Luzzo, *Manager of Subscriptions and Telemarketing Programs* • Jason Lyon, *SymphonyCharge Assistant Manager* • Mary MacFarlane, *Assistant Call Center Manager* • Sarah L. Manoog, *Director of Marketing Programs* • Michael Miller, *SymphonyCharge Manager* • Danielle Pelot, *Marketing Coordinator for Advertising and Tourism Promotion* • George Saulnier, *Subscription Data Entry Coordinator*

Box Office Russell M. Hodsdon, *Manager* • Kathleen Kennedy, *Assistant Manager* •

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Julie Giattina, *Coordinator* • Marjorie Chebotariov, *Manager of Student Services* • Brian Wallenmeyer, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Scott Tenney

TANGLEWOOD SUMMER MANAGEMENT STAFF

Leslie Bissaillon, *Glass House Manager* • Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Susan Monack, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives



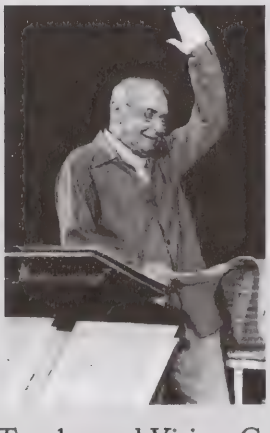
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern

A "Special Focus" Exhibit at the Tanglewood Visitor Center: Remembering Serge Koussevitzky on the 50th Anniversary of his Death



Perhaps no figure in the history of the Boston Symphony Orchestra has had as far-reaching an impact as the Russian-born Serge Koussevitzky (1874-1951), who served as the BSO's music director for twenty-five years, from 1924 to 1949. Dr. Koussevitzky died on June 4, 1951, at seventy-seven. During his tenure, the BSO gave an unprecedented number of American and world premieres; undertook a commissioning program—in 1930, to mark the orchestra's fiftieth anniversary—that has served as a model for BSO commissioning programs that continue to this day; took up permanent summer residency in the Berkshires, in 1936; and founded the Tanglewood Music Center, in 1940. To mark the 50th anniversary of Koussevitzky's death and to recognize Koussevitzky's enormous legacy, the BSO Archives has mounted a special focus exhibit in the Tanglewood Visitor Center featuring photographs of the legendary conductor.

Shown here is a rare photograph of Serge Koussevitzky (photograph by Krig Sahl, October 1938, courtesy Trustees of the Boston Public Library, Laning Humphrey Collection). The photographs on display in the Visitor Center were assembled from a variety of sources, including the BSO Archives; the private collection of Erika Stone, Photographer; the Laning Humphrey Collection in the Boston Public Library; and the Heinz W. Weissenstein Collection, Whitestone Photographs, Lenox, MA.

venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by dis-

Programs copyright ©2001 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Cassettes
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



tinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 2001 summer season includes a fully staged production of Ravel's *L'Heure espagnole* under the direction of Seiji Ozawa and a concert version of Ravel's *L'Enfant et les sortilèges* conducted by Robert Spano. André Previn will conduct the Tanglewood Music Center Orchestra in a performance of Benjamin Britten's *Sinfonia da Requiem*. TMC Composition Fellows will collaborate in a Choreographer-Composer Lab with the Jacob's Pillow Dance Festival. They will also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music, this year under the direction of British composer/conductor Oliver Knussen and with American composer Charles Wuorinen as composer-in-residence. String players will participate in the Juilliard String Quartet Seminar with members of the Juilliard String Quartet, BSO members, and such distinguished TMC faculty members as Norman Fischer and Andrew Jennings. Special pre-season seminars include a three-day family Youth Concert Seminar in which a select group of TMC Fellows has the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a weeklong workshop on Bach cantata performance led by Craig Smith, director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

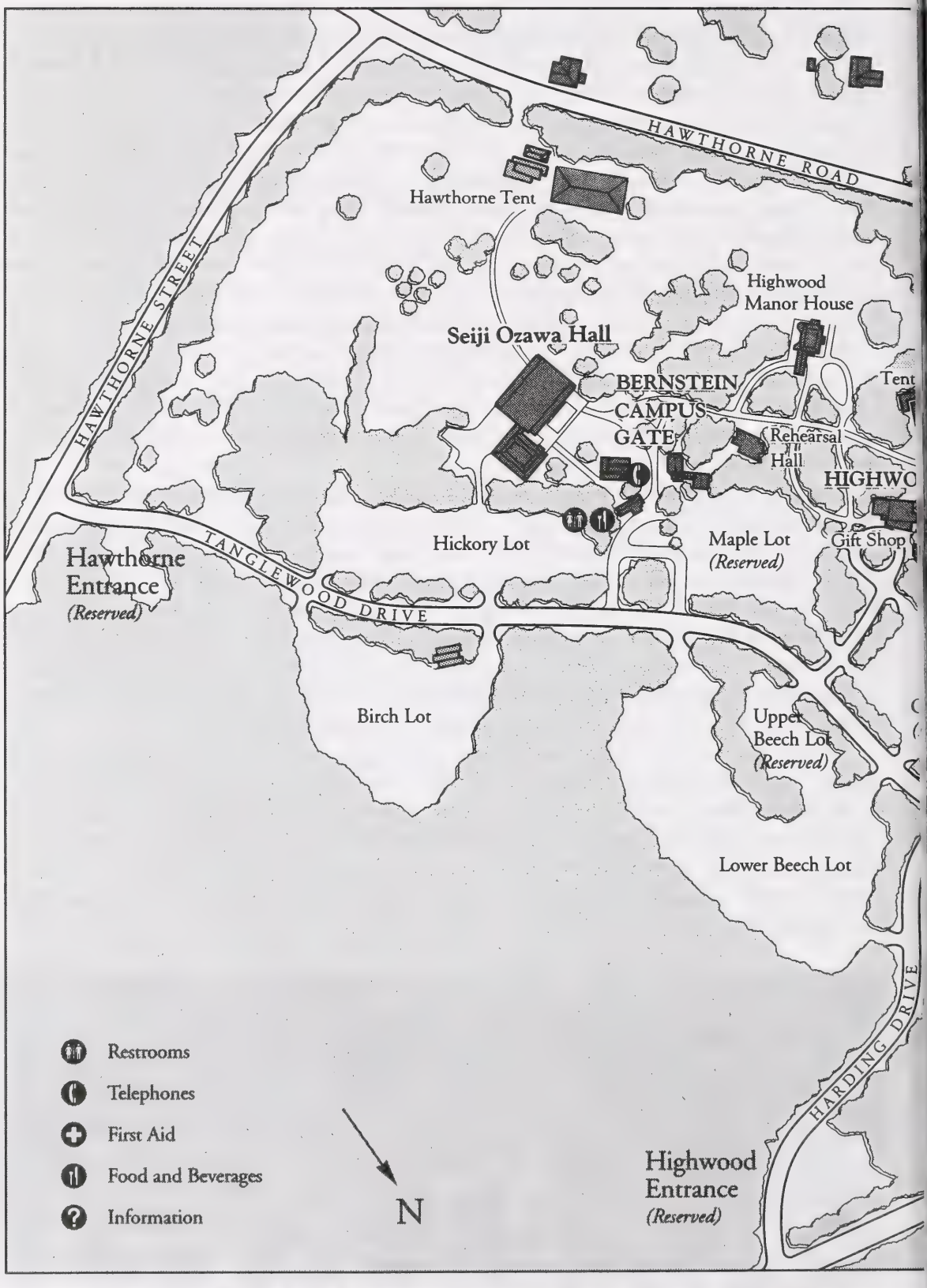
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

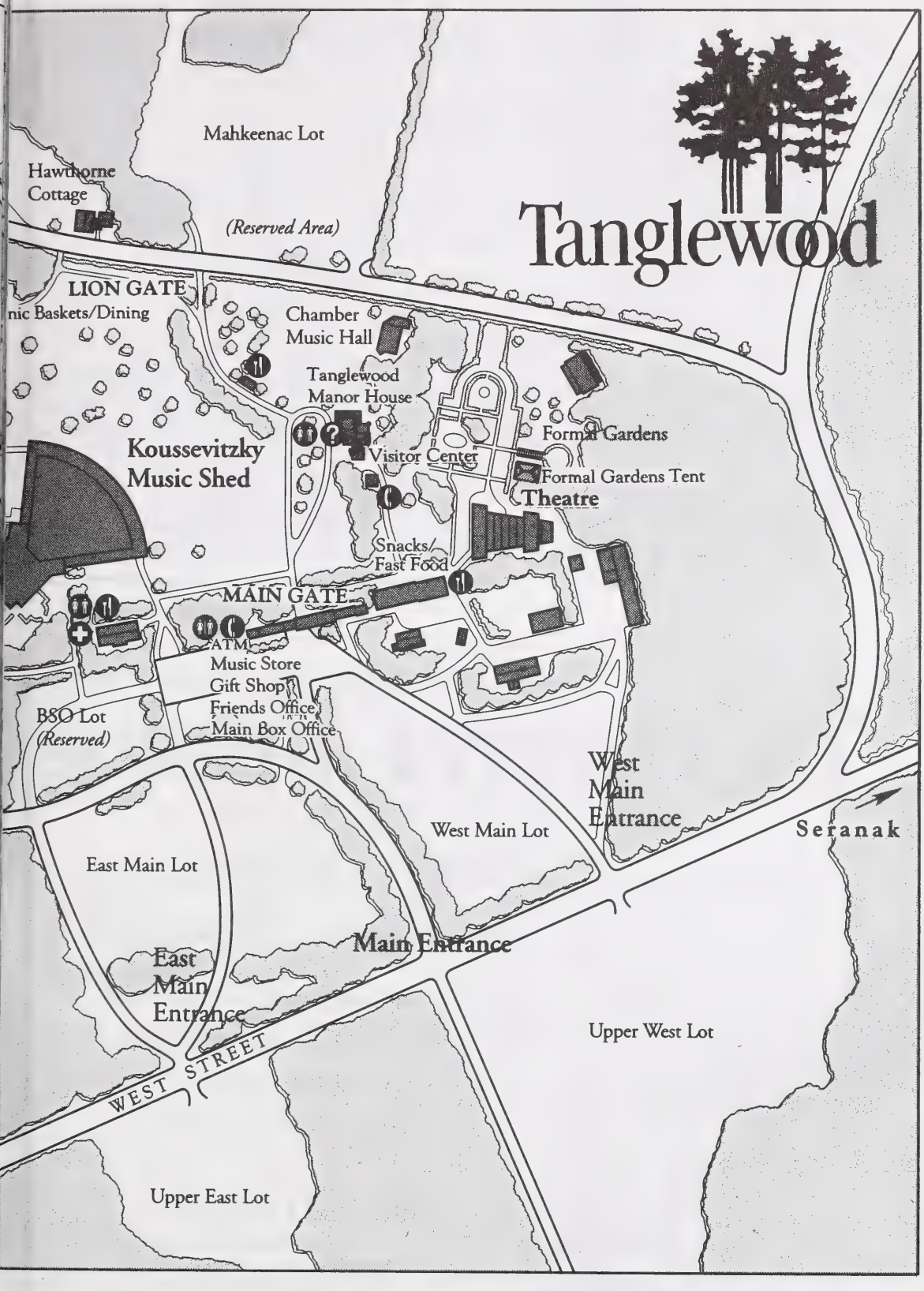
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
Tent
HIGHWO
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
nic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

Make The Red Lion Inn Part of Your Summer Program

After you've enjoyed an evening of art and entertainment, indulge yourself with another fine performance. Enjoy the perfect summer drink on our front porch. Also join us for lunch or dinner in the flower-laden courtyard, or in our antiques-filled dining room.

Please telephone 413-298-5545 for reservations.

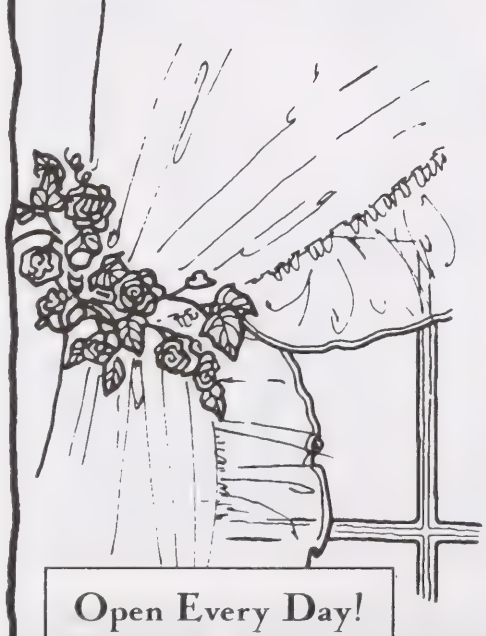


THE RED LION INN

Food & Lodging since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Proud to Receive a 2000 *Wine Spectator* Award of Excellence.

Country Curtains®
RETAIL SHOP



Pretty Windows... For Busy People!

If you want prettier windows, but don't have lots of time, visit our one-stop shop for everything you'll need.

The Red Lion Inn
Main Street
Stockbridge, MA
413 298-5565
www.ccretailshops.com

Open Every Day!

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: AS OF THIS SEASON, TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165.
To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Saturday from 11 a.m. to 2:30 p.m. and on Sundays from noon until 7 p.m. on concert evenings. On Friday and Saturday nights, the Café remains open through intermission. Visitors are invited to picnic before concerts.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

THE FAREWELL PERFORMANCE

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare directed by Tina Packer

July 20 - September 2 on the outdoor Mainstage



Pictured: Tod Randolph

SHAKESPEARE & COMPANY

shakespeare.org

413-637-3353

Order subscriptions today or call for a free brochure.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four or seven rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the thirteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, Mr. Ozawa conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Seiji Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary

doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

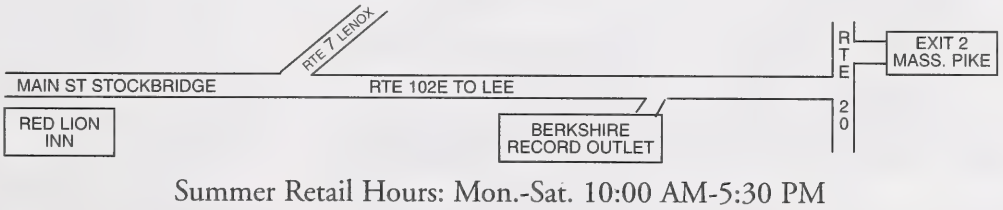
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3½ miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.broinc.com (413) 243-4080

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 2000-2001

Seiji Ozawa

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

°Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

°Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

§Gerald Elias

§Frank Powdermaker

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

°John Salkowski
Erich and Edith Heymans chair

* *Participating in a system of rotated seating*
§ *Substituting, Tanglewood 2001*
‡ *On sabbatical leave*
° *On leave*

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
§Joseph Holt

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

Stage Assistant
Harold Harris

COACH ©2000 COACH

COACH

FACTORY



PRIME OUTLETS AT LEE 413.243.4897

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now completing its 120th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is renowned as one of the world's most important music festivals; it helps develop future audiences through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the summer, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-2001 season celebrates the centennial of Symphony Hall, and the rich history of music performed and introduced there since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as

Inspired by the Everyday. Formed into the Extraordinary.

The Fine Art of Craft: 1801-2001

A series of independent, yet closely connected exhibits celebrating the changing nature of handcrafted art over the past two centuries.

June 8th – September 3rd THE BERKSHIRE MUSEUM
Route 7, Pittsfield 413-443-7171 berkshiremuseum.org

Best in Massachusetts Crafts
Award-winning Contemporary Designs

The Crafts Tradition
Traditional American Works

Hands on Crafts
With The Interlaken School of Arts

Antique Oriental Rugs from the Silk Road
The Gregorian Family Collection

Canoes, Currency & Christmas Cards
Made in Massachusetts by Crane & Co.



FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

THE BERKSHIRES
America's Premier Cultural Resort

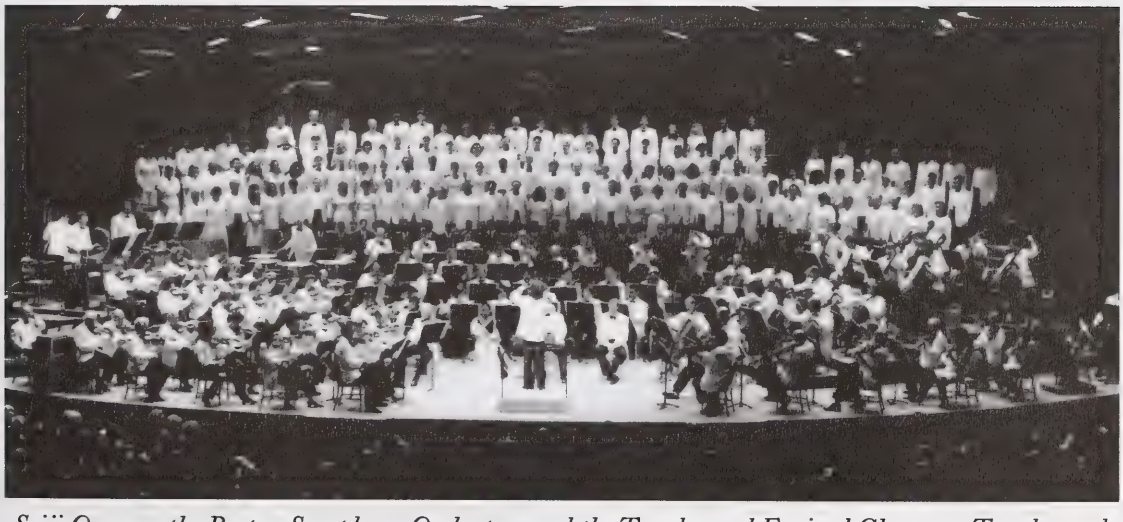
twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boson Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-eighth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2000-2001 Symphony Hall Centennial Season brought the world premiere of a newly commissioned work from John Corigliano; new works by Michael Colgrass and André Previn are scheduled for 2001-2002. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

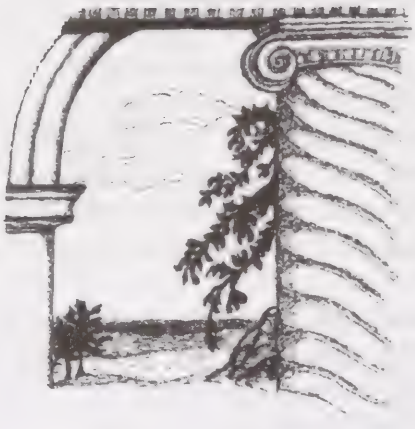
Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

La Pace

Italian bed and bath...



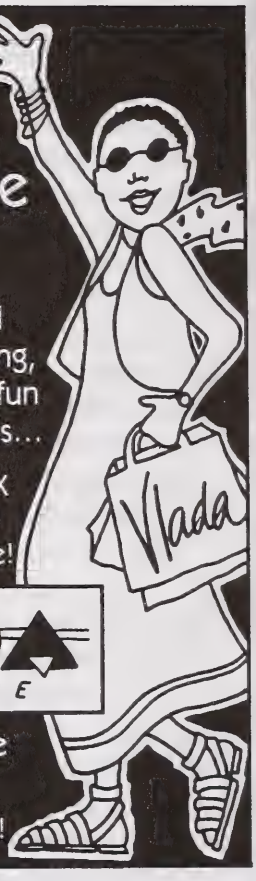
...with an attitude

313 Main Street
Great Barrington, MA 01230
413-528-1888

Classically Classy & Comfortable Clothes!

an intriguing shop full of outstanding clothing, jewelry, accessories, fun cards & fabulous finds...

Eileen Fisher • PA • FLAX
Fat Hat • Sarah Arizona
Christy Allen & lots more!



VLADA BOUTIQUE

elm st • stockbridge
413•298•3656
visit our new sale room!



Frelinghuysen Morris House & Studio

Tour the studio and house of celebrated 20th century artists.
Season runs July through October.
Open Thursday through Sunday.
Hourly guided tours: 10am to 3pm
Tel: 413.637.0166 • www.frelinghuysen.org

Editor's Pick 2001 Yankee Magazine's Travel Guide to New England

Bordering Tanglewood

THE WORLD'S BEST IMPORTED

CHOCOLATES & ART

Featuring **AWARD-WINNING**:

"Superb" Truffles & Pralines,
27 Different Chocolate Bars
Amazing Nut Brittles & Toffees
Hot Chocolate Mixes & Sauces
Valhrona Cooking Chocolate
Extraordinary Butter Crunches, etc.

Weekly Specials & Tastings

4 Housatonic St. Lenox, MA (413) 637-9114

Also available in the home version.



©1989 Bose Corporation JN00308

"Bose breaks the mold... Who said American companies can't innovate?"
– Rich Warren, *Chicago Tribune*

The power of the orchestra. The vocal agility of the diva. The inspiration of the conductor. A live performance plays to our souls as much as our ears.

Of course no home music system can bring you the full experience of a live performance. But at Bose®, we won't stop trying. Our engineers have spent the last 35 years inventing breakthrough technologies and products, so now we're closer than even we thought possible.

If you haven't listened to a Bose music system lately, audition one at a retailer near you. And see for yourself just how close the home version comes to the live performance.

For more information, or to find a retailer near you, call **1-800-444-BOSE.**
Or visit our website at www.bose.com.

BOSE®
Better sound through research®


Life
is but a dream
At Canyon Ranch in the Berkshires Health Resort, enjoy shining summer days devoted to fitness and play, then dream of lively arts by night.
There's no better accompaniment to our classic healthy vacation than the music, dance and theater that fills the Berkshires with a celebration of life.
Reservations: 800-326-7080
www.canyonranch.com
Dream On
CANYON RANCH
IN THE BERKSHIRES
HEALTH RESORT
LENOX • MA
To tour our award-winning health resort,
call 413-637-4400, Ext. 5504.

Take a look at yourself, America.

Special Exhibition
Now through October 21

Norman Rockwell: Pictures for the American People



The Norman Rockwell Museum *at Stockbridge*

Rt. 183, Stockbridge, MA
413-298-4100, ext. 220
www.nrm.org

Ford Motor Company

The exhibition and its national tour are made possible by Ford Motor Company

Fidelity Investments

Education programs for the national tour are made possible by Fidelity Investments through the Fidelity Foundation. The exhibition in Stockbridge is made possible by Fidelity Investments and the Fidelity Foundation.

Audio tours courtesy of Country Curtains and The Red Lion Inn, Stockbridge, MA.

Norman Rockwell, *Rosie the Riveter* (detail)
©1943 The Curtis Publishing Company.

Outside your back door.



Miles of nature trails through pine forests

Championship golf by Rees Jones & Nicklaus Design

Shops and restaurants within walking distance

2,000 acres of backyard with views of woods, golf, meadow, horizon

The Pinehills

Neighborhoods with townhomes, single family and custom homes by The Green Companies, Whitman Homes and Kistler & Knapp. Starting in the $400,000s up to over $1 million. New commuter rail nearby with 55-minute service to South Station in Boston. Visit the Summerhouse information center, open daily 9 am to 5 pm.

xit 3 off Route 3 in Plymouth, Massachusetts Toll-Free [888] 209-8880 [508] 209-2000

Created by New England Development, The Green Companies and Wallace Associates

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.



18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com

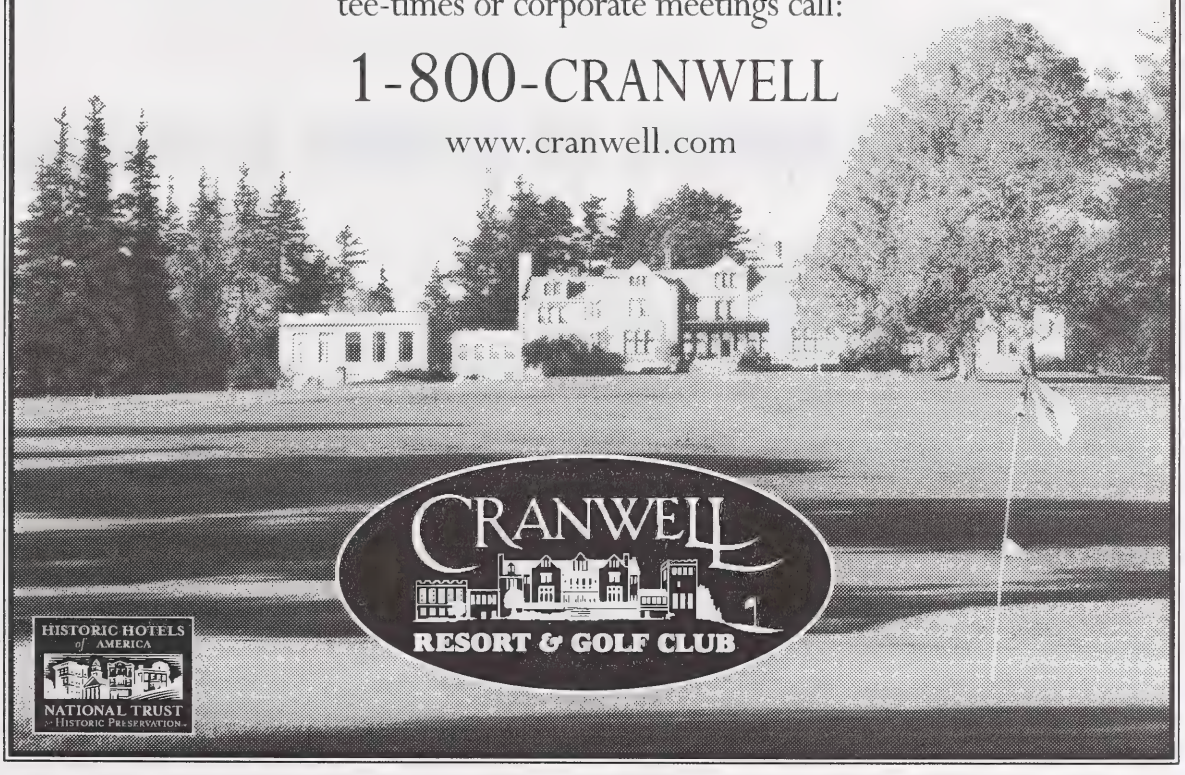


Table of Contents

Ozawa Hall concert of Thursday, July 19, at 8:30 3
Yo-Yo Ma, cello; Emanuel Ax, piano; Cynthia Haymon, soprano; Marylou Speaker Churchill, violin; William Hudgins, clarinet
MUSIC OF BRAHMS AND DANIELPOUR

Prelude Concert of Friday, July 20, at 6 16
Members of the Boston Symphony Orchestra
MUSIC OF STRAVINSKY, RAVEL, AND DELAGE

Boston Symphony Orchestra concert of Friday, July 20, at 8:30 23
Sir Andrew Davis conducting; Emanuel Ax, piano
MUSIC OF BEETHOVEN, DELIUS, AND STRAVINSKY

Boston Symphony Orchestra concert of Saturday, July 21, at 8:30 33
Seiji Ozawa conducting; Peter Serkin, piano; Tanglewood Festival Chorus, John Oliver, conductor
MUSIC OF VERDI AND BRAHMS

Boston Symphony Orchestra concert of Sunday, July 22, at 2:30 46
James Conlon conducting; Frank Peter Zimmermann, violin
MUSIC OF BRAHMS AND WAGNER

Ozawa Hall concert of Monday, July 23, at 8:30 60
Yefim Bronfman, piano
MUSIC OF BERG, SALONEN, PROKOFIEV, AND BRAHMS

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, JULY 2001

July 7 and 28 — Robert Kirzinger, BSO Publications Associate
July 14 and 21 — Marc Mandel, BSO Director of Program Publications



2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 19, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

YO-YO MA, cello
EMANUEL AX, piano
CYNTHIA HAYMON, soprano
MARYLOU SPEAKER CHURCHILL, violin
WILLIAM HUDGINS, clarinet

BRAHMS — Sonata No. 1 in E minor for cello and piano, Opus 38

Allegro non troppo
Allegretto quasi Menuetto
Allegro

DANIELPOUR — *Portraits*, on poems by Maya Angelou, for voice, clarinet, violin, cello, and piano (world premiere)

I. The Chinese Bride
II. The War Widow
III. The Plains Woman
IV. Afro-American Woman

Texts begin on page 9.

INTERMISSION

BRAHMS — Sonata No. 2 in F for cello and piano, Opus 99

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

We regret that mezzo-soprano Denyce Graves has had to withdraw from this concert because of illness, and that violinist Pamela Frank has had to withdraw while recuperating from a hand injury. We are fortunate that Cynthia Haymon and Marylou Speaker Churchill were available to participate in the Danielpour premiere at short notice.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

'ONY CLASSICAL celebrates 25 years
of an extraordinary collaboration.
'O-YO MA and EMANUEL AX

o-Yo Ma & Emanuel Ax
ill be appearing in
oncert on December 11
t Avery Fisher Hall



PHANTASMAGORIA

Emanuel Ax and Yo-Yo Ma play the music of John Corigliano

$13.99

Prices are effective through January 2, 2001.

BARNES & NOBLE
BOOKSELLERS

SONY

www.sonyclassical.com

Ⓢ and "Sony Classical" Reg U.S. Pat & Tm. Off. Marca Registrada
© 2000 Sony Music Entertainment Inc.

Notes

It is characteristic of **Johannes Brahms**'s conservatism that when he first essayed a cello sonata, he carefully studied what his great predecessors Beethoven, Mendelssohn, and Chopin had done in the medium. All three, in their initial sonatas, scrupulously preserved the cello's "male" character, seldom exploiting its ability to soar into soprano regions: although such high-register passages are precisely those that balance most easily with the piano and convey the greatest expressive intensity, all three composers realized that employing too many of them produces an artificial effect.

Brahms (1833-1897), in his Cello Sonata No. 1, followed this tradition, confining the cello to the tenor register in lyrical passages, and often employing it to supply a bass line below the piano part. As a result, his E minor sonata, Opus 38, has a somber consistency of solo color and emotional tone: it is a score of dignity and nobility culminating in tragedy, one that, however, poses tricky balance problems for performers, since the lower regions of the cello do not project easily. Initially planning the sonata as a four-movement work, Brahms completed three movements in 1862, then put the piece aside. Only after composing his Horn Trio, Opus 40, in 1865 did he return to the sonata, discarding the original second movement (an Adagio) and writing the finale.

The stately opening phrase displays the melancholy velvet of the cello's lowest region, while the second phrase rises to the top of the tenor register. Reflecting the work's prevailing seriousness, the second subject begins in the minor mode with an angry interplay between cello and piano. A subsequent turn to major brings a consoling lyrical piano theme, one of Brahms' loveliest. The simple cello accompaniment to this proves of enormous importance during a later development-section crescendo that stretches tension to the breaking point. The lyrical theme then reappears with new harmonies of deep pathos. Following the regular recapitulation, a ruminative coda brings the movement to a hushed E major close.

Cast in ABA form, the Allegretto quasi Menuetto dances in plaintive introversion. Much imitative writing is present in the outer portions, and the mood is not without a certain puckishness. Warmer lyric passion informs the central section, heightened by the powerfully expansive rhythms of Brahms's hemiolas (i e., metrical broadening of the following pattern: 1-2-3, 1-2-3, 1-and-2-and-3-and).

The Allegro finale has drawn some adverse criticism. Unfortunately, its fugal writing can mislead performers into playing with dry exactness. Even worse, the wealth of fascinating keyboard detail often tempts pianists to overbalance the cello. Played, however, with discreet instrumental balance, surging Romantic warmth, and the tinge of hysteria that Brahms expected, the finale emerges as one of his most exciting movements. The first subject is an imperious fugal exposition; Brahms's second subject blossoms with ardent melody. Contrapuntal development eventually reaches a vigorous passage that leads one to expect the return of the opening theme in the home key. Now, however, comes a masterstroke as the second subject unexpectedly reappears in a kind of tonal limbo: formally, we are in the recapitulation, harmonically we are still in the development. After a moment of false calm toward the close, the music sweeps to an enraged conclusion of ever-mounting energy.

We move ahead two decades: enjoying an enormously productive summer in 1886, Brahms penned three of his most inspired and brilliantly crafted chamber pieces—the **Second Cello Sonata, Opus 99**, the Second Violin Sonata, Opus 100, and the Third Piano Trio, Opus 101—and even found time to sketch another violin sonata (a superb score completed two years later). Surely this gratifying exploration of two stringed instruments both singly and in combination provided impetus for Brahms's singularly

unusual 1887 summer project: the Double Concerto for violin, cello, and orchestra.

Brahms's treatment of the cello in Opus 99 differs noticeably from the approach he took in his Cello Sonata No. 1. There he confined the instrument almost exclusively to male voice registers. In Sonata No. 2, by contrast, Brahms takes the cello aloft into soprano territory at the end of the first musical paragraph, and frequently returns there in later pages, adding a new virtuoso lyric dimension to the instrument's voice.

In the F major cello sonata, warmhearted Brahmsian heroism springs from both of the first-movement thematic groups: the initial array of surging cello fragments that serves to articulate the powerful arch of background keyboard *tremolo*, and the eager subsidiary melody, with three progressively higher leaps in its second phrase (a third, a fifth, and an octave). A turn to dark, distant F-sharp minor for the development section has consequences felt throughout the sonata. A remarkable effect before the reprise finds the cello transfiguring the keyboard *tremolo* idea into mysterious deep-voiced rumblings.

Opening in F-sharp major, the solemn, serene slow movement theme derives a special glow both from the texture of crystalline keyboard chords above stately low cello pizzicatos and from the sudden F to F-sharp shift. Correspondingly, Brahms lends extra darkness to the anguished central portion by casting much of it in F minor. In a climactic ploy of almost shocking power, the pizzicato accompaniment music suddenly reemerges to vent agitation in the tenor register, becoming a melody in its own right.

The swashbuckling scherzo (which presents a challenge to pianists) pulsates with Brahms's unsurpassed powers of sustained momentum. Here the aforementioned rhythmic device of hemiola (rhythmic broadening) repeatedly provides invigorating cross-accents. The contrasting Trio section introduces a stream of affectionate cello song. So lighthearted and tuneful is the principal finale melody—a kind of folksy distillation of the song from the Trio section—that the listener may initially fear incongruity with the more substantive agendas of previous movements. Soon, however, compressed march-like rhythms provide all the emotional weight one could desire. In a slower central episode, a wailing lament brings a striking change of key and meter. Then the finale theme appears in a radiant F-sharp major piano statement over elegant pizzicatos. Pizzicato later waxes comic as the cello plucks out a rakish version of the main theme near the jubilant close.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

* * * * *

The iconic American composer Aaron Copland's conscious embrace of all music—jazz, cowboy and Appalachian, Yiddish and Latin American, European high classical—epitomizes for us the real flowering of the classical genre in this country in the decades before World War II. **Richard Danielpour** (b.1956), a native of New York City, is one of a current generation of American composers whose music continues Copland's inclusive legacy. But while the sources from which Copland and his contemporaries (including Henry Cowell, Virgil Thomson, and George Gershwin) drew often distinctly revealed themselves in the music, in the current American melting pot explicit "styles" have blended and merged into a vast, eclectic reservoir of possibility. While occasional glimpses of particular origin may emerge in a given piece, it is (as it has ever been) the

onus of the contemporary composer to cultivate her or his own unique voice from this embarrassment of riches.

Danielpour, not alone among his colleagues, acknowledges influences as wide-ranging as the Beatles and jazz to minimalism and twelve-tone music. A penchant for dramatic, theatrical musical impressions and a gift for the lyric line pervade his work, hinted at in his titles, such as *Metamorphosis* (Piano Concerto No. 1), *Urban Dances*, and Symphony No. 2 (*Visions*). He has further developed the lyricism of his style through expressive writing for soloist in several concertos, including his Cello Concerto No. 2 (*Through the Ancient Valley*), written for Yo-Yo Ma and the New York Philharmonic and premiered this past March. Less immediately apparent but equally important to his works' effectiveness is Danielpour's considerable attention to craft, evident in his use of motivic transformation in *Portraits*.



Danielpour's musical concerns have led him naturally to vocal music and the inspiration of poetic imagery. He has set the poetry of Rilke in *Sonnets to Orpheus* Books I and II, and has written two pieces on texts of Toni Morrison: *Spirits in the Well* for soprano and piano for Jessye Norman, and *Sweet Talk* for soprano, cello, double bass, and piano. He is currently collborating with Morrison on an opera to be staged in 2004 by Michigan Opera Theatre.

Commissioned by Music Unlimited, Richard Danielpour's *Portraits* (1998) sets four poems by the American **Maya Angelou** (b.1928), one of the country's most honored poets and accomplished artists. Among her many books are the Pulitzer Prize-nominat-



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

ed *Just Give Me a Cool Drink of Water 'for I Diiie* and the autobiographical, National Book Award-nominated *I Know Why the Caged Bird Sings*. She has also been nominated for a Tony Award twice as a stage actress and has written, directed, produced, scored, and starred in television and film projects in and out of Hollywood. She has long been involved in human and civil rights activities in the United States and elsewhere. At the request of Bill Clinton, Maya Angelou wrote the poem "On the Pulse of the Morning," which she read at President Clinton's first inauguration in 1993. Born in St. Louis, Missouri, Angelou is Reynolds Professor of American Studies at Wake Forest University in Winston-Salem, North Carolina.

In her poetry Angelou often draws on autobiographical images, writing about the concerns that she has faced in her own life: being a woman and an African-American, and working as an artist, are prevalent poetic motifs. In the four poems set in *Portraits*, Angelou taps into women's lives distant in history and place, linking their surface-disparate experiences into a shared lineage of sorrow endured. Danielpour follows this link, allowing vocal contours in one song to recall the gestures of another. The composer also employs word painting in the vocal line and in the instruments. An important motif in the first song, "The Chinese Bride," develops from the singer's melody at the words "Never to know the breath of spring." Five bars later that motif is clarified in a paraphrase, in the flute and followed by the cello, of the opening of Stravinsky's *The Rite of Spring*. In the second song, "The War Widow," a sextuplet figure in the violin evokes the snare drum accompaniment to a soldiers' march. The striking melodic contour of "The Plains Woman" and the bluesy swing of "An Afro-American Woman" help bring the listener into the worlds of the singer, whose goal in all of these songs seems to be announced only in the last of them: "I will write my truth upon these pages."

—Robert Kirzinger

The composer has provided the following note on "Portraits":

Yo-Yo Ma and Emanuel Ax approached me in 1993 about writing a piece that would be of educational as well as aesthetic value to listeners young and old(er). The idea of creating a series of "portraits" of one heroic woman evolved into a different format when we invited Maya Angelou to create a text for the work. We discussed the idea of several portraits of heroic but nonetheless *anonymous* women throughout history. Out of the five poems Dr. Angelou wrote, I chose to set four—mostly out of consideration for the



SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106

length of the work, which I wanted to keep in the twenty-minute range. A rough draft of the four movements/songs was made in December 1997 at Yaddo in Saratoga Springs, and was not resumed until July 1998. It was completed in early August of that year at the Marlboro Music Festival, where I was serving as resident composer that summer.

The essential questions that came into play in setting these beautiful texts was—*who* is speaking in each poem; and *what* are they saying? The result of my interpretation of those questions *is* the music that resulted. Any other "musical" explanations would be, for me, not only redundant but an attempt to do the very thing that my music (and all music) strives to do on its own.

—R.D., July 2001, Tourtour, France

I. The Chinese Bride (18th century)

My feet, twin round
Winter apples
In Taut gold silks
Never to know the breath of spring
The soft breeze of summer

My hands, white doves,
Flying small circles in
The still air of ceremony
Arch and soar and
Land forever quiet in their own embrace

My child, will know
Freedom, my child, my
son, only my son
will know the feel of earth
The release of laughter
Only my son
Will live free in a climate
Forbidden to me
And my twin
Apples of winter.

II. The War Widow (American Civil War)

The land laid claim to war
And screams of dying men
 As I opened my eyes in the morning.

The land was a sponge of blood,
The sky was my blue reward, silent peace,
 And I opened my eyes in the morning.

The children's hands searched for safety in the
 folds of my skirt,
Losing their faces in the folds of my skirt.
Their ears filled with the dust of death.
Their bowls spilled with the porridge of want.
 They cry.
I will cover the land.
I will find meat and grain and a shelter for their
 heads,
I am their sky.
I am their promise.
 As they open their eyes in the morning.

Please turn the page quietly, and only after the music has stopped.

III. The Plains Woman (Native American Woman, mid-19th century)

Wanting is my memory
Gold and Silver
Gleam for him,
Absence is my soulmate here
Gold and Silver
Shine for him.

Sunrise is my lone surprise
Buffalo spirit
Cover him
Horses of iron
Tremble the ground
Eagle spirit
Cover him.

The mines so deep
The Buffalo rare
Hunger in his eyes
Impatience in his hands
I lay tomorrow in my voice
When I speak to the children
Gold and Silver
Buffalo spirit
Answer me
Cover me.

IV. Afro-American Woman (20th century)

History will call me
Poor thing, poor child,
But I will I write my own
Truth upon its pages
I step from the auction block
Upon the world's stages
I carry the race in the crook
Of my arm
I carve our
Pain and ecstasy
On the wings of the wind
My mind is clear and strong,
And my memory long.
I will forgive much
I will forget nothing
I am who I say I am
A woman
A world woman
A Black woman.

—Maya Angelou

Copyright ©1997 by Maya Angelou

GUEST ARTISTS

Yo-Yo Ma



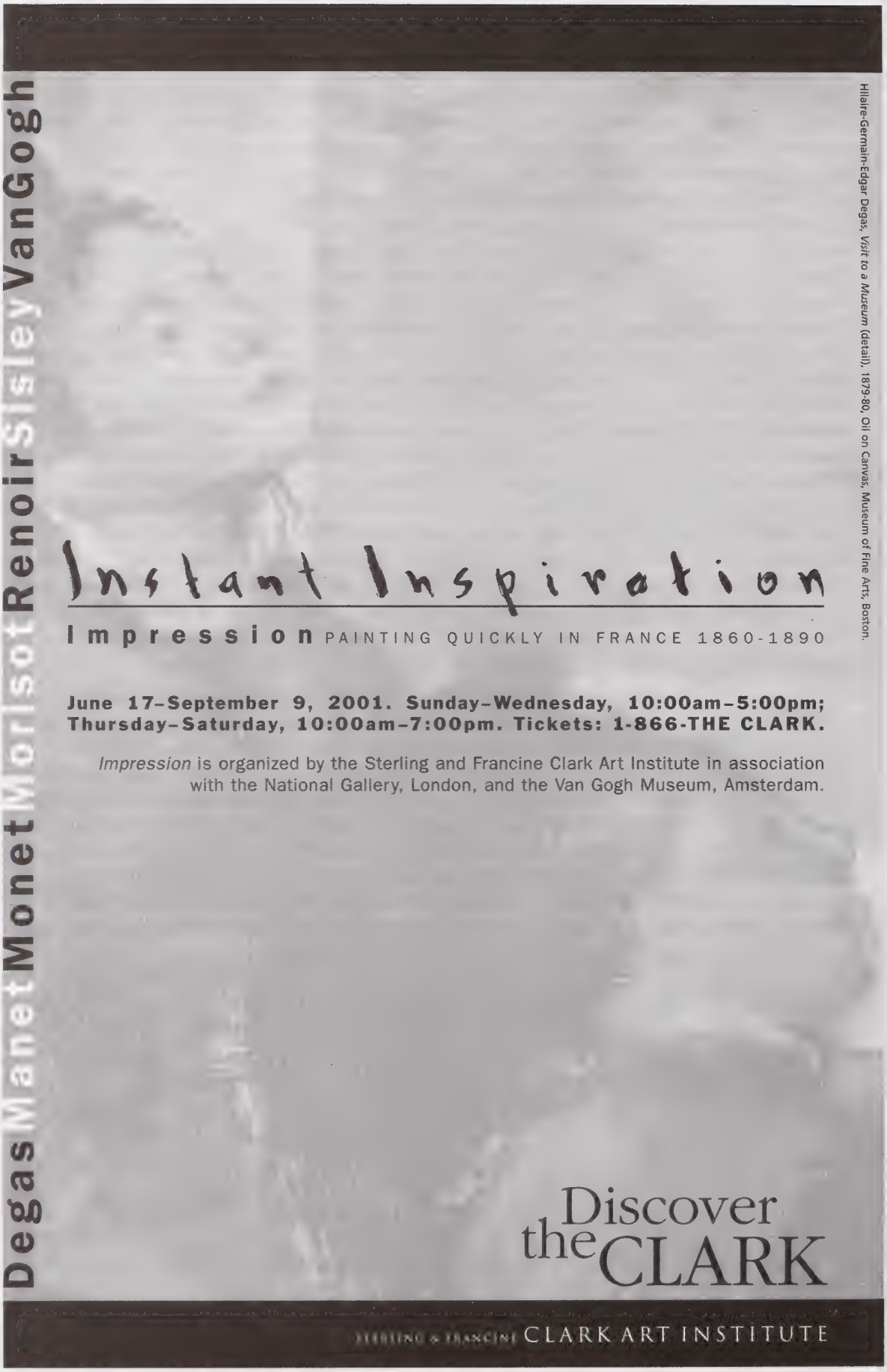
Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, Yo-Yo Ma seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. One of his goals is to understand and demonstrate how music serves as a means of communication across a range of cultures throughout the world. Taking this interest further, Mr. Ma recently established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route, which extended from easternmost Asia to Europe (including such regions as India, Tibet, Persia, and Greece). By examining the ebb and flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Mr. Ma recently completed another multi-year undertaking with his re-exploration of J.S. Bach's Suites for unaccompanied cello. The elements of that project included concert performances of the cycle in numerous cities, a new recording of the works, and a series of

six films—one for each suite—under the title "Inspired by Bach," with each film using Bach's music as the starting point for new collaborative works and depicting the creative process that produced the interpretations of Mr. Ma and his fellow artists, among them choreographer Mark Morris, Kabuki artist Tamasaburo, ice dancers Jayne Torvill and Christopher Dean, and garden designer Julie Moir Messervy. Mr. Ma is an exclusive Sony Classical artist; his discography of nearly fifty albums (including thirteen Grammy winners) reflects his wide-ranging interests. Besides the standard concerto repertoire, Mr. Ma has recorded many of the numerous works that he has commissioned or premiered. He has also made several successful recordings that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Mr. Ma's most recent Sony Classical releases include "Simply Baroque," featuring works of Bach and Boccherini, and "Solo," an album of unaccompanied works that serves as a prelude to the Silk Road Project. Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. The summer of 1999 saw the realization of a special goal when, with conductor Daniel Barenboim, he worked with a specially assembled Middle Eastern Youth Orchestra uniting young musicians from throughout that region. Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began studying the cello with his father at four and soon came with his family to New York. His principal cello teacher was Leonard Rose at the Juilliard School. He later sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

Emanuel Ax



Emanuel Ax is renowned for his poetic temperament and virtuosity as well as for the breadth of his performing activity. Each season brings appearances with major symphony orchestras, recitals, chamber music collaborations, the commissioning and performance of new music, and additions to his discography on Sony Classical. Mr. Ax captured public attention in 1974 when, at twenty-five, he won the Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists and in 1979 he won the Avery Fisher Prize. He has been an exclusive Sony Classical recording artist since 1987. Recent releases include a Grammy-winning album of Haydn piano sonatas; the Liszt and Schoenberg concertos; three solo Brahms albums; an album of tangos by Astor Piazzolla; period-instrument performances of Chopin's complete works for piano and orchestra, and the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony Orchestra. In recent years, Mr. Ax has performed twentieth-century works by Tippett, Henze, Hindemith, Laderman, Lieberson, Schwantner, Bolcom, Previn, and Copland. He gave the world premiere of John Adams's *Century Rolls* with the Cleveland Orchestra; his recording of the piece with Dohnányi and the Cleveland Orchestra was released in January 2001. In May 1999 he gave the premiere of *Seeing*, a concerto written for him by Christopher Rouse, with the New York Philharmonic. In January 2000, Mr. Ax joined the Boston Symphony Orchestra for the first performances of a new work by Bright Sheng, *Red Silk Dance*, which he repeated with the New York Philharmonic in November 2000. This past season new music featured prominently in Mr. Ax's pair of recitals on Lincoln Center's "Great Performers" series devoted to music for piano and percussion. Evelyn Glennie joined him for one of those programs, which featured works of Harrison Birtwistle, Stephen Montague, and Louis Andriessen, and which they also performed in Chicago and London. Mr. Ax collaborates regularly in chamber music with such artists as Young-Uck Kim, Jaime Laredo, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Isaac Stern. He made a series of acclaimed recordings with Mr. Ma; as a duo they have won three Grammy awards. Ax and Ma teamed with Richard Stoltzman for a Grammy-winning album



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

of clarinet trios and with Pamela Frank, Rebecca Young, and Edgar Meyer for the Schubert *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet has toured extensively and recorded piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical. A recording resulting from Mr. Ax's 1998-99 two-piano tour with Yefim Bronfman is scheduled for release by Sony Classical this year. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in 1978.

Cynthia Haymon



Soprano Cynthia Haymon was born in Jacksonville, Florida. Since making her debut in 1985 in the title role of Thea Musgrave's *Harriet, A Woman called Moses* for the Virginia Opera world premiere, her career has taken her around the country with engagements with the San Francisco Opera, the Seattle Opera, In 1986 she made her European debut as Bess in Trevor Nunn's production of *Porgy and Bess* at Glyndebourne. The following season she sang Liú (*Turandot*) on the Covent Garden tour of the Far East, and repeated the role at the Royal Opera House in a performance that was telecast live throughout Europe. Other Covent Garden roles include Bess in *Porgy and Bess* and Mimì in *La bohème.* Further European engagements include Liú in Hamburg and Munich, Amor in Gluck's *Orfeo ed Eurydice* at the Théâtre Royale de la Monnaie in Brussels, and Pamina in Robert Wilson's production of *Die Zauberflöte* at the Bastille. Miss Haymon also sang Micaela in the Israel Philharmonic staged production of *Carmen* directed by the late Jean-Pierre Ponnelle and conducted by Zubin Mehta. She creat-



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986

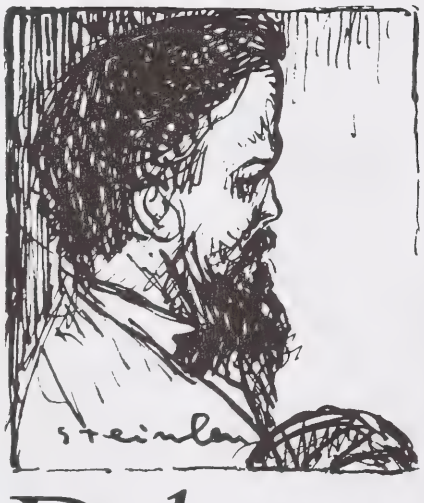
5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

ed the role of Coretta King in the musical *King* opposite Simon Estes in London's West End. In concert, Cynthia Haymon has appeared with the Israel Philharmonic under Kurt Masur, the London Symphony Orchestra under both Myung-Whun Chung and Michael Tilson Thomas, the Cleveland Orchestra under Isaiah Jackson, and with the Boston Symphony Orchestra for the world premiere of Ned Rorem's *Swords and Plowshares*. Miss Haymon recently made her debut at the Royal Albert Hall as Bess for the BBC Proms. Her discography includes Tippett's *A Child of Our Time* with Richard Hickox and the LSO for Chandos and her first solo recording, *Where the Music Comes From American Songs* for Decca's Argo label; the program, accompanied by pianist Warren Jones, features art songs by American composers. She also portrays Bess in a Grammy Award-winning *Porgy and Bess* for EMI. Recently, Ms. Haymon recorded Mimì for Chandos Records. Recent and future engagements include Leïla in *The Peral* with the San Diego Opera, Bess at the Bregenz Festival and the Teatro Real in Madrid, Liú with the Dallas Opera, Marguerite in Berlioz's *Faust* with the Seattle Opera and Poppea with the De Nederlandse Opera. She has just performed the role of Euridice in Gluck's *Orfeo ed Euridice* in Leipzig, and she made her Accademia Santa Cecilia debut in Rome in Bernstein's *Kaddish*. Next season, she will sing the role of Eileen in Bernstein's *Wonderful Town* in a concert performance with the Rotterdam Philharmonic under Wayne Marshall, Bess in a concert performance at the Philharmonie Essen and Poppea in Pierre Audi's production at the Brooklyn Academy of Music, New York.

THE BARD MUSIC FESTIVAL
REDISCOVERIES

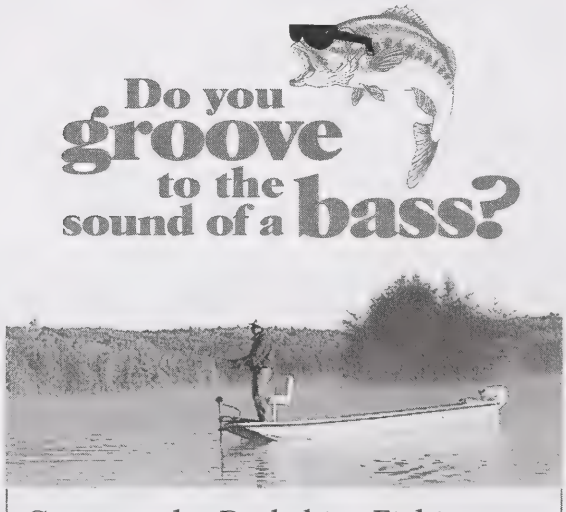
Twelfth Season



Debussy
and His World

August 10–12
August 17–19

Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf



Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

Marylou Speaker Churchill



Marylou Speaker Churchill has given numerous recitals across the United States and has appeared as soloist with the Boston Pops under Arthur Fiedler, John Williams, and Keith Lockhart, as well as with the Ural Philharmonic (Russia) under Sarah Caldwell and with orchestras in Brazil, Japan, and the United States. Ms. Churchill joined the Boston Symphony Orchestra in 1970 and was appointed principal second violin of the BSO and the Boston Pops in 1977. She was second violinist with the Boston Symphony Chamber Players from 1993 until her retirement in 2000, and recorded with them the Shostakovich Piano Quintet, which was nominated for a Grammy in 2000. Ms. Churchill was invited by Sir Georg Solti to be faculty and principal second violin of the Carnegie Hall Solti Project in 1994; a year later he invited her to lead the second violins in the Musicians of the World concert in Geneva to celebrate the fiftieth anniversary of the United Nations. Ms. Churchill is on the faculty of the New England Conservatory of Music, the Tanglewood Music Center, Musicorda Summer String Camp at Mt. Holyoke College, and the Boston University Tanglewood Institute, and coaches for the New World Symphony Orchestra in Miami Beach, Florida. She has been a violin coach for the Asian Youth Orchestra in Hong Kong and for youth orchestra festivals in New Zealand and the United States. She was the chair of the string department at the Preparatory School of the New England Conservatory for ten years. Ms. Churchill studied violin with Catherine Peterson and Raphael Spiro in her native Oregon, with Joseph Silverstein at NEC, and Eudice Shapiro at USC. She studied chamber music with Eugene Lehner and William Kroll, and attended the Aspen, Tanglewood, and Marlboro Music festivals. Ms. Churchill is married to conductor-cellist-administrator Mark Churchill, and they have five-year-old twin daughters.

William R. Hudgins



William R. Hudgins joined the Boston Symphony Orchestra in the fall of 1992 as second clarinet, was acting assistant principal for the 1993-94 season, and was appointed principal clarinet in the summer of 1994. Before joining the Boston Symphony he was principal clarinet of the Charleston (SC) Symphony Orchestra from 1984 to 1992, and assistant principal and then principal clarinet of the Sinfonica Municipal de Caracas in Venezuela. The winner of a C.D. Jackson Master Musician Award in 1979 while a Tanglewood Music Center Fellow, Mr. Hudgins was a member for six seasons of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival dei Due Mondi in Spoleto, Italy. Mr. Hudgins received his bachelor of music degree from the Boston University School for the Arts, studying mainly with former BSO principal clarinet the late Harold Wright, as well as with former BSO clarinetist Pasquale Cardillo. Mr. Hudgins's teachers also included members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra. As principal clarinet of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 20, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

ELIZABETH OSTLING, flute
FENWICK SMITH, flute
ROBERT SHEENA, oboe and English horn
JULIE VAVERKA, clarinet
CRAIG NORDSTROM clarinet and bass clarinet
SUZANNE NELSEN, bassoon
RICHARD SEBRING, horn
ANN HOBSON PILOT, harp
CATHERINE FRENCH, violin
SAE SHIRAGAMI, violin
BURTON FINE, viola
OWEN YOUNG, cello
ANNETTE BETANSKI, soprano
NINA FERRIGNO, piano
ILAN VOLKOV, conductor

Please note that texts and translations, and biographies of the performers, are being distributed separately.

STRAVINSKY — Septet

Allegro
Passacaglia
Gigue

Ms. VAVERKA, Ms. NELSEN, Mr. SEBRING, Ms. FERRIGNO, Ms. SHIRAGAMI, Mr. FINE, and Mr. YOUNG

RAVEL — Three Poems of Stéphane Mallarmé

Soupir
Placet futile
Surgi de la croupe et du bond

STRAVINSKY — Three Japanese Lyrics

Akahito
Mazatsumi
Tsaraiuki

ANNETTE BETANSKI, soprano
Ms. OSTLING, Mr. SMITH, Ms. VAVERKA, Mr. NORDSTROM, Ms. FRENCH, Ms. SHIRAGAMI, Mr. FINE, Mr. YOUNG; Ms. FERRIGNO
ILAN VOLKOV, conductor

DELAGE — Four Hindu Poems

Madras
Lahore
Bénarès
Jeypur

Ms. BETANSKI
Ms. OSTLING, Mr. SMITH, Mr. SHEENA, Ms. VAVERKA, Mr. NORDSTROM, Ms. FRENCH, Ms. SHIRAGAMI, Mr. FINE, Mr. YOUNG; Ms. FERRIGNO
ILAN VOLKOV, conductor

RAVEL — Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Ms. HOBSON PILOT; Ms. FRENCH, Ms. SHIRAGAMI, Mr. FINE, Mr. YOUNG; Ms. OSTLING, Ms. VAVERKA

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.



Notes

Igor Stravinsky (1882-1971) had lived in the United States for a decade when he composed his English-language, neo-Mozartian opera *The Rake's Progress*, on a libretto by W.H. Auden and Chester Kallman, which received its premiere in September 1951. Following that immersion in his adopted tongue, the composer went on to compose the much smaller-scale masterpiece Cantata on anonymous texts from the English Renaissance. The Cantata's scoring, pitch language, and a somewhat archaic aura that reflected that of its texts lent the piece an austerity that Stravinsky had not approached since Symphonies of Wind Instruments and the Octet at the start of the 1920s.

In a sense this asceticism ushered in a new compositional period for Stravinsky. The scaling-back of textures carried over to his next piece, the Septet, commissioned by Mr. and Mrs. Robert Woods Bliss and completed in 1953. The Blisses had previously commissioned Stravinsky for his *Dumbarton Oaks* Concerto, named after their estate in Washington, D.C., in which the Concerto's first performance, and later that of the Septet, took place. The Septet received its premiere on January 23, 1954, at Dumbarton Oaks with Stravinsky conducting.

The Septet's highly contrapuntal nature is not unusual for Stravinsky, but a renewed interest in formal plans, such as the use of the Baroque *passacaglia* form as a central movement and the fugue that occurs in the middle of the first, parallels the composer's reexamination of the twelve-tone (or serial) method of Schoenberg and Webern. Stravinsky, according to Robert Craft, was "profoundly affected" at hearing Webern's Orchestral Variations in 1951, and while it was some time before he used serialism (*In*

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

Memoriam Dylan Thomas and *Agon*, both begun in 1954), Webern's influence is nonetheless clear in both the Septet and in parts of Cantata.

The marvelous thing is that Stravinsky always sounds like Stravinsky, in spite of myriad surface influences in his approach, and any change from piece to piece can as easily be heard as emphasis (or de-emphasis) of elements consistently present in his music. The Septet's rhythmic tics, structural use of small motives, and kaleidoscopic instrumentation can be found in pieces from throughout the sixty-plus years of his compositional output, from the Symphony in E-flat (1905-07) through to *The Owl and the Pussycat* in the late 1960s.

—Robert Kirzinger

* * * * *

We rarely think of **Maurice Ravel** (1875-1937) as an especially modern composer, even of his own day, but it is worth recalling that, along with Debussy, he was frequently in the circle of Igor Stravinsky at the time that Stravinsky was shaking the musical world with his great early ballets. In 1913 Ravel was staying at Clarens, on Lake Geneva, where Stravinsky lived temporarily. There the two composers undertook an orchestration of Mussorgsky's opera *Khovanshchina*. There were other musical consequences. Stravinsky described a performance he had heard of Schoenberg's *Pierrot lunaire* (the score itself was not yet available), and the Frenchman was at once struck by the possibilities of voice accompanied by a chamber ensemble rather than piano. He decided at once to write a similar sort of work for the French repertory, and to that purpose chose three poems by Stéphane Mallarmé; these he set with an ensemble consisting of piccolo, flute, clarinet, bass clarinet, and string quartet. Of course, Ravel's music has little to do in sound with Schoenberg's; his concern for French declamation, which is unsurpassed, determines the character of his melodic lines. Still, Ravel's harmonic imagination was freer here than ever before, and it is not a great step from these remarkable songs to much later French music.

* * * * *

Following the completion of *Le Sacre du printemps* in 1913, **Igor Stravinsky** spent several years composing mostly very tiny pieces. But these little works, rarely heard in concert, are the first intimations of major changes coming over his musical style and especially his treatment of harmony. Like Ravel's Mallarmé settings, though written




Tanglewood



THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

shortly before them, the *Three Japanese Lyrics* were created under the immediate inspiration of Schoenberg's *Pierrot lunaire*, which Stravinsky had heard twice in recent months. In that remarkable set of twenty-one songs, Schoenberg demonstrated a kind of chamber music for voice and instruments that was intricately worked and deeply expressive. Stravinsky liked Schoenberg's medium, if not his message. Both Ravel's and Stravinsky's songs were intended for performance in Paris on a concert that opened with the Schoenberg piece, but in the end *Pierrot* could not be performed. Still the Stravinsky and Ravel works shared a premiere on January 14, 1914.

The three songs are exceedingly short, partly because Stravinsky chose tiny poems (the longest has only forty syllables) and refused to extend the vocal line by means of repetitions or extended vocal melismas. Each syllable has a single note; most of the notes are of the same length. The result is an understated composition that works precisely because of its reticence: evanescent, miniature tone poems with voice and either piano or an ensemble or two flutes, two clarinets, piano, and string quartet (Stravinsky composed both versions simultaneously and considered them equally valid). The three songs are dedicated respectively to Maurice Delage, Florent Schmitt, and Maurice Ravel, three composer-colleagues to whom Stravinsky was particularly close in early 1913.

* * * * *

Maurice Delage (1879-1961), though scarcely known today, was another of the composers in the active musical circles of Paris around the years 1910-14. Born in Paris in 1879, he worked first at a variety of non-musical jobs before becoming interested in music and discovering that his excellent ear helped him assimilate the most recent compositions of the most advanced composers. Stravinsky, in particular, became a close friend. Delage was a painstaking composer who wrote very slowly, leaving an oeuvre of very modest size at the time of his death in 1961. A number of his works have oriental



themes. These are more than simple exercises in exotica; rather they reflect his own travels, which came even before he started composing. A voyage to India laid the basis for his Four Hindu Poems, possibly his best-known work. It was completed in the crucial year of 1913, when Stravinsky composed *Le Sacre* and his Three Japanese Lyrics (one of which is dedicated to Delage).

* * * * *

Maurice Ravel composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: "*pour HARPE avet acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette.*" Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp. It employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org


La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 20, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

ELIZABETH OSTLING, flute
FENWICK SMITH, flute
ROBERT SHEENA, oboe and English horn
JULIE VAVERKA, clarinet
CRAIG NORDSTROM clarinet and bass clarinet
SUZANNE NELSEN, bassoon
RICHARD SEBRING, horn
ANN HOBSON PILOT, harp
CATHERINE FRENCH, violin
SAE SHIRAGAMI, violin
BURTON FINE, viola
OWEN YOUNG, cello
ANNETTE BETANSKI, soprano
NINA FERRIGNO, piano
ILAN VOLKOV, conductor

Texts, Translations, and Artist Biographies

RAVEL Trois Poèmes de Stéphane Mallarmé

I. Soupir

Mon áme vers ton front où rève, ô calme soeur,
Un automne jonché de taches de rousseur
Et vers le ciel errant de ton oeil angélique

Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupire vers l'Azur!
Vers l'Azur attendri d'Octobre pale et pur
Qui mire aux grands bassins sa langueur infinie
Et laisse, sur l'eau morte où la fauve agonie
Des feuilles erre au vent et creuse un froid sillon,
Se traîner le soleil jaune d'un long rayon.

My soul toward your brow, peaceful sister, where dreams
An autumn freckled with russet splashes
And toward the wandering sky of your angelic eye

Goes up, as though to a melancholy garden;
Faithfully, one white fountain sighs toward the Azure.
Toward the tender Azure of pale and pure October
Which reflects in the great pond its infinite langour
And on the dead water where the tawny agony
Of the leaves wanders in the wind and hollows out a cold trough,
Lets the yellow sun drift in a long ray.

II. Placet futile

Princesse! à jalouser le destin d'une Hébé

Qui poind sur cette tasse au baiser de vos lèvres,
J'use mes feux mais n'ai rang discret que d'abbé

Princess! in envying the destiny of a Hebe

Appearing on this cup at the kiss of your lips
I use up my fires, yet I have but the modest rank of a priest

Please turn the page quietly.

Et ne figurerai même nu sur le Sèvres

Comme je ne suis pas ton bichon embarbé
Ni la pastille, ni du rouge, ni jeux mièvres

Et que sur moi je sais ton regard clos tombé,
Blonde dont les coiffeurs divins sont des orfèvres!

Nommez-nous...toi de qui tant de ris framboisés
Se joignent en troupeaux d'agneau apprivoisés
Chez tous broutant les voeux et bêlant au délires,
Nommez-nous...pour qu'Amour ailé d'un eventail
M'y peigne flüte aux doigts endormant ce bercail
Princesse, nommez-nous berger de vos sourires.

And I shan't figure, even nude, on the Sèvres
Since I am not your bewhiskered lapdog
Nor sugar-drop nor lip-rouge nor delicate games
And since I know your blank look to have fallen on me,
Blond whose divine coiffures are goldsmiths!

Name us...you of whom so many raspberry-flavored laughs
Join together into flocks of tamed lambs

Grazing on everyone's desires and bleating in ecstasy,
Name us...so that Love with his fan-like wings
Might paint me there, flute between my fingers, lulling this fold to sleep
Princess, name us shepherd of your smiles.

III. Surgi de la croupe et du bond

Surgi de la croupe et du bond

D'une verrerie éphémère
Sans fleurir la veillée amère

Le col ignoré s'interrompt.

Je crois bien que deux bouches n'ont

Bu, ni son amant ni ma mère
Jamais `a la même Chimère
Moi, sylphe de ce froid plafond!

Le pur vase d'aucun breuvage
Que l'inexhaustible veuvage
Agonise mais ne consent,

Naïf baiser des plus funèbres!
A rien expirer annonçcnt
Une rose dans les ténèbres.

Having arisen from the croup and the leap
Of an ephemeral glassworks
Without rendering sweeter the bitter vigil
The unknown neck is broken.

I truly believe that two mouths have not drunk,
Neither her lover nor my mother
Ever from the same fantasy
I, sylph of this cold ceiling!

The pure vase of no drink
but inexhaustible widowhood
Lies in agony, but does not give in,

Naive kiss of the darkest of kisses!
Expiring into nothing, announcing
A rose in the shadows.

—Translations by Robert Cowart

STRAVINSKY Three Japanese Lyrics

I. Akahito

Ya byeliye tzveti fsadu tebye xateyla pakazat.
No snyeg pashol.
Nye razabrat gdye snyeg
i gdye tsveti!

I wanted to show you the white flowers in the garden.
But it started snowing,
and one cannot decipher where is snow,
and where are flowers!

II. Mazatsumi

Vyesna prishla.
Iz tryeshin lyedinoy kari

zaprigali igraya vrechke pyenniye Strui:
Anye xatyat bit pyervim byelim tsvyetam radanoy vyesni.

Spring has arrived.
Out of the cracks in the icy crust of the river
The foamy streams playfully began to jump out.
They want to be the first white color of the joyful spring.

III. Tsaraiuki

Shto eta byelaye vdali?
Pafsudu slovna oblaka myeshdu xolmami
To vishni rastsvyeli
prishla shelannaya vyesna.

What is that whiteness far away?
Everywhere, like the clouds between the hills,
It is the cherries that have blossomed,
the longed-for spring has come.

—Translations by Valery Rivkin

DELAGE Quatre Poèmes Hindous

I. Madras

Une belle… (Stance de Bhartrihari)

Une belle à la taille svelte
se promène sous les arbres de la forêt
en se reposant de temps en temps.
Ayant relevé de la main
les trois voiles d'or
qui lui couvrent les seins,
elle renvoie à la lune
les rayons dont elle était baignée.

A beauty with a slender waist
strolls beneath the forest's trees
resting from time to time.
Having lifted with her hand
the three golden veils
that cover her breasts,
she sends back to the moon
the beams by which she was bathed.

II. Lahore

Un sapin isolé… (Henri Heine)

Un sapin isolé
se dresse sur une montagne aride du Nord.
Il sommeille.
La glace et la neige l'environnent
d'un manteau blanc.
Il rêve d'un palmier
qui là-bas dans l'Orient lointain se désole,
solitaire et taciturne,
sur la pente de son rocher brûlant.

An isolated pine
stands tall on an arid mountain of the North.
It slumbers.
The ice and the snow surround it
with a white cloak.
It dreams of a palm
which off in the distant Orient stands grieving,
solitary and silent,
on the slope of its burning rock.

Please turn the page quietly, and only after the music has stopped.

III. Bénarès

Naissance de Bouddha (Anon.)

En ce temps-là, fut annoncée
la venue de Bouddha sur la terre.
Il se fit dans le ciel un grand bruit de nuages.
Les Dieux agitant leurs éventails et leurs vêtements
répandirent d'innombrables fleurs merveilleuses.
Des parfums mystérieux et doux
se croisèrent comme des lianes
dans le souffle tiède de cette nuit de printemps.
La perle divine de la pleine lune
s'arrêta sur le palais de marbre
gardé par vingt mille éléphants
pareils à des collines grises
de la couleur des nuages.

In those days was announced
the coming of Buddha to earth.
A great noise of clouds was made in the sky.
The gods, shaking their fans and their raiment,
strewed countless marvelous flowers.

Mysterious and sweet perfumes
tangled about each other like vines
in the warm breath of this spring night.

The sacred pearl of the full moon
stopped above the marble palace
guarded by twenty thousand elephants
seeming like grey hills
the color of the clouds.

IV. Jeypur

Si vous pensez... (Stance de Bhartrihari)

Si vous pensez à elle, vous éprouvez un douloureux tourment.
Si vous la voyez, votre esprit se trouble.
Si vous la touchez, vous perdez la raison.
Comment peut-on l'appeler bien-aimée?

If you think of her, you suffer grievous torment.
If you see her, your spirit falters.
If you touch her, you lose your reason.
How can anyone call her beloved?

—Translations by Robert Cowart

ARTISTS

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994. After serving as acting principal from March 1995, she became the BSO's associate principal flute as of the 1997-98 season. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. More recently she commissioned and premiered Mr. Gandolfi's *Geppetto's Workshop* for flute and piano. Ms. Ostling's appearances as soloist with orchestra have included engagements with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her home town. A frequent performer in solo and chamber recitals, she has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

A member of the Boston Symphony Orchestra since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His wide-ranging discography include world premiere recordings of music by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Rorem, and Reinecke. Recent compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera,

and music of John Harbison on Archetype Records. A native of Medford, Mr. Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano, and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith worked for twelve years for Verne Q. Powell Flutes, Inc., and plays a Powell flute of his own construction. More recently he finished renovating the former Masonic Temple in Roslindale as a commercial recording studio.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Mr. Sheena was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. He has been a featured soloist in Boston Symphony performances of Copland's *Quiet City*, André Previn's *Reflections*, and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

A former member of the Oklahoma City Symphony, **Julie Vaverka** has served as principal clarinet and soloist of the Pro Arte Chamber Orchestra since 1978. Born in Marshall, Oklahoma, she studied at the Eastman School of Music and with Harold Wright. She played with the Boston Symphony for two seasons as second clarinet to Harold Wright prior to his death in August 1993, and then continued to perform as second clarinet with the BSO for the following two seasons. Her recordings as a BSO player include Benjamin Britten's *Young Person's Guide to the Orchestra* under Seiji Ozawa, Ravel's *Rapsodie espagnole* under Bernard Haitink, and the movie soundtrack to *Schindler's List*, for the last of which she was principal clarinet. Ms. Vaverka freelances in New England and has served as principal clarinet with the Boston Pops, the Rhode Island Philharmonic, the Boston Ballet Orchestra, and the New Hampshire Symphony. She is currently on the faculty at the Boston Conservatory of Music, Boston University, and Dartmouth College. In chamber music, she has performed previous Prelude Concerts at Tanglewood, she was a member of the Boston Wind Octet with former BSO principals Harold Wright and Alfred Genovese, and she participated in a Tanglewood performance of Schoenberg's *Pierrot lunaire* with Simon Rattle conducting.

Born in Denver, Colorado, **Craig Nordstrom** became the Boston Symphony Orchestra's bass clarinetist in 1979. Mr. Nordstrom is a graduate of Northwestern University, where he was a student of Jerome Stowell. During his years at Northwestern he was a member of the Chicago Civic Orchestra and the Colorado Philharmonic. Following graduation he was a member of the United States Marine Band in Washington, D.C. While in Washington, Mr. Nordstrom earned his master of music degree from the Catholic University of America. Before joining the Boston Symphony, he was bass clarinetist in the Vancouver Symphony and the Cincinnati Symphony, and was a participant in the Grand Teton Music Festival. Mr. Nordstrom has performed with the Boston Symphony Chamber Players and on the Supper Concerts series at Symphony Hall.

Bassoonist **Suzanne Nelsen** joined the Boston Symphony Orchestra at the start of the 2000-2001 season. Ms. Nelsen began her studies in Edmonton, Canada, and instantly fell in love with the bassoon. She holds a bachelor of music degree from McGill University and continued her studies at The Hague Conservatory in Holland, where she earned a U.M. ("Uitvoerend Musicus," or "Outstanding Musician") degree. Early training included summers at the Banff Festival, the National Youth Orchestra of Canada, and the Boris Brott Festival. In 1995, dur-

ing post-graduate study at McGill, she won a position with the Montreal Symphony; also that year she joined the faculty of McGill University as chamber music coach and bassoon professor. Ms. Nelsen has performed throughout the world as soloist and chamber musician, and has recorded numerous compact discs with the Montreal Symphony.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University and then at the New England Conservatory of Music, where his teacher was Thomas Newell. In 1979 he graduated from the University of Washington, where he studied with J. Christopher Leuba. In the summer of 1979 he was a fellowship student at the Tanglewood Music Center. After a year as a professional freelance horn player in Boston, Mr. Sebring became principal horn of the Rochester Philharmonic for the 1980-81 season. He joined the Boston Symphony Orchestra in 1981 as third horn; since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra. Mr. Sebring has been soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he has also performed with Collage New Music and Musica Viva.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot** became the Boston Symphony's principal harp in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has performed as soloist with the Boston Symphony, the Boston Pops, and orchestras in Europe, Haiti, New Zealand, and South Africa. As a chamber musician, she has appeared at such prominent festivals as Marlboro and Newport. She holds a Doctor of Fine Arts degree from Bridgewater State College and is a faculty member at the New England Conservatory and Tanglewood Music Center. Ms. Hobson Pilot has several compact discs available; the latest, on Denouement Records, includes music of Ravel, John Williams, Debussy, and Saint-Saëns, plus American composer Kevin Kaska's recent Harp Concerto with the London Symphony led by BSO colleague Ronald Feldman. She was recently featured in a video documentary, televised nationwide on PBS, about her personal musical journey and her journey to Africa to discover the roots of the harp. The recipient of numerous awards, Ann Hobson Pilot began studying piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools. She switched to harp while in high school. continuing her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. Actively involved in Boston-area community affairs, she and her husband Prentice Pilot were instrumental in the formation of the Boston Music Education Collaborative. They have also established a concert series on the islands of St. Maarten, St. Croix, and St. Thomas.

Violinist **Catherine French** is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. Ms. French has performed frequently as a recitalist in the United States and Canada; she made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Local chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall. The recipient of numerous study grants from the Canada Council, Alberta Culture, the Alberta Foundation for the Performing Arts, the Manitoba Arts Council, and the Chalmers Fund, she won the grand prize at the National Competitive Festival of Music in 1986, was the overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following her graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

Violinist **Sae Shiragami** joined the Boston Symphony Orchestra at the start of the 1999-2000 season. Before coming to the Boston Symphony she was a member of the Houston Symphony Orchestra, which she joined as a second violinist in May 1996, becoming that ensemble's principal second violin in December 1997. In 1992 and 1993 Ms. Shiragami was a Fellow at the Tanglewood Music Center, where she was also concertmaster of the TMC Orchestra. She received her bachelor of music degree from the San Francisco Conservatory in 1993 and her professional studies diploma and master of music degree from the Cleveland Institute of Music in 1996. Her principal teachers included Donald Weilerstein in Cleveland, Isadore Tinkleman in San Francisco, and Miwako Watanabe in Los Angeles. Ms. Shiragami's numerous awards include first prize in the 1994 American String Teachers Association National Competition and first prize in the 1991 Hemphill-Wells Sorantin Competition. In 1992 she played a recital on the Heifetz-Guarneri violin for the Chevron Concert Series in San Francisco.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist, a position he held until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall and has appeared frequently as soloist on viola and viola d'amore with the BSO, the Boston Pops, and other musical organizations. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine is the solo violist on Seiji Ozawa's BSO recording of Strauss's *Don Quixote* with Yo-Yo Ma and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels.

Cellist **Owen Young** joined the Boston Symphony Orchestra during the BSO's 1991 Tanglewood season. Mr. Young has participated in the Tanglewood, Aspen, Banff, Davos, Sunflower, St. Barth's, and Gateway music festivals. His numerous appearances as soloist have included the Pittsburgh Symphony and the Boston Pops; he also performs chamber music and recitals frequently in the United States and abroad. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. Mr. Young's own teachers included Aldo Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, he was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony Orchestra in 1991.

Soprano **Annette Betanski** has performed extensively throughout the United States, Europe, and her native Canada, singing recitals, concerts, opera, chamber music, and jazz. Ms. Betanski became a member of the Canadian Children's Opera Chorus at nine. As a child she performed with the Canadian Opera Company and was a featured young soloist at Toronto's Roy Thomson Hall and Massey Hall. She began her formal vocal studies later, at the Royal Conservatory of Music in Toronto, where she obtained an Associateship and won numerous awards and honors, including "Outstanding Performer" in Canada's Contemporary Showcase Competition. She continued her studies at McGill University, where she was a member of the McGill Contemporary Ensemble and earned the Artist Diploma in vocal performance. She made her operatic debut in 1999 as Donna Elvira in *Don Giovanni* as part of the New Opera Festival of Rome. She was Despina in *Così fan tutte* at the Silesian State Opera in the

Czech Republic. In the United States, Ms. Betanski has appeared with Boston's Bel Canto Opera Company, the Cambridge Lieder and Opera Society, and as soloist with Chorus pro Musica. She is the vocalist for the Boston-based jazz ensemble, "Visions," has been a featured performer in New Hampshire's Lake Winnipesaukee Music Festival, and has appeared in chamber music concerts with members of the Montreal Symphony and Boston Symphony. Ms. Betanski has recorded a CD of music for voice, horn, and piano called "In the Twilight" with James Sommerville and Rena Sharon for Boston Records. A disc of music for voice and harp with chamber pieces featuring members of the Boston Symphony is scheduled for release in the spring of 2002. Ms. Betanski has been a featured artist and is frequently heard on CBC Radio. She is also a voice-over artist and has appeared on Champion Records in recording projects dedicated to educating and entertaining children with classical music. Most recently she sang the role of Rosina in *The Giggle of Seville*, a children's adaptation of Rossini's *The Barber of Seville*.

Pianist **Nina Ferrigno** currently performs with the AUROS Group for New Music in Boston, and with the Boston Modern Orchestra Project. She has performed at Carnegie Hall and at Jordan Hall at New England Conservatory. She has also been heard at the Gardner Museum in its Young Artists Showcase Series and has performed live on WGBH-FM's "Classical Morning" and "Boston Performances." She appears regularly with members of the Boston Symphony in chamber concerts at Symphony Hall and in Seiji Ozawa Hall at Tanglewood. Ms. Ferrigno's festival appearances include the New Hampshire Music Festival in Plymouth, Banff, Music Academy of the West, and the Norfolk Chamber Music Festival. She is also a regular guest artist on the chamber music series of the Orlando Philharmonic Orchestra in Florida. She has performed recently at the Lake Winnipesaukee Festival in New Hampshire with BSO principal horn James Sommerville, and at Tanglewood with members of the Boston Symphony. In the autumn of 2000 she was an artist-in-residence at the Banff Centre for the Performing Arts in Alberta, Canada. Ms. Ferrigno received degrees with distinction in performance from New England Conservatory of Music, where her principal teachers were Wha Kyung Byun and Randall Hodgkinson.

Conductor **Ilan Volkov** has been an assistant conductor of the Boston Symphony Orchestra since the start of the 1998-99 season. He made his BSO debut at Tanglewood in 1999, followed by his subscription series debut at Symphony Hall in January 2000. Last summer at Tanglewood he led the BSO with Daniel Barenboim as piano soloist. Born in Israel in 1976, Mr. Volkov began playing the violin at age six. He continued his violin studies with Chaim Taub, leader of the Israel Philharmonic Orchestra, while studying piano with Alexander Volkov and composition with Abel Ehrlich. From 1991 to 1993 he studied conducting with Mendi Rodan at the Rubin Academy of Music in Jerusalem. In 1993 he went to England to study at the Royal Academy of Music with Colin Metters, George Hurst, Sir Colin Davis, and Ilya Musin. He has participated in conducting master classes with Helmuth Rilling and with John Eliot Gardiner and the Monteverdi Orchestra, Choir, and Soloists at the Bachakademie, Stuttgart, and with Pierre Boulez and the London Symphony Orchestra. From 1996 to 1998 Mr. Volkov held the position of Northern Sinfonia's Young Conductor in Association; during this time he had sole responsibility for the Young Sinfonia, Northern Sinfonia's youth orchestra, and also collaborated with composer John Casken to set up the contemporary music group Vaganza. In 1997 he became principal conductor of the London Philharmonic Youth Orchestra. Ilan Volkov's appearances in 1999-2000 included concerts with the London Philharmonic, Israel, Stavanger, and Malmö symphony orchestras, as well as work as assistant conductor to Sir Andrew Davis for Glyndebourne's new production of *Le nozze di Figaro* last summer. Current engagements include concerts with the Russian National, Jerusalem Symphony, Hallé, and BBC Philharmonic orchestras.



2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, July 20, at 8:30

SIR ANDREW DAVIS conducting

BEETHOVEN — Overture from the incidental music to Goethe's *Egmont*, Opus 84

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
EMANUEL AX

INTERMISSION

DELIUS — "The Walk to the Paradise Garden," Intermezzo from the opera *A Village Romeo and Juliet*

STRAVINSKY — Symphony in Three Movements
Allegro
Andante—Interlude: L'istesso tempo—
Con moto

Video screens sponsored by American Express Company.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Emanuel Ax plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Overture from the incidental music to Goethe's *Egmont*, Opus 84

First performance: June 15, 1810, Hofburgtheater, Vienna. *First BSO performance*: December 1881, Georg Henschel cond. *First Berkshire Festival performance*: August 13, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 8, 1940, Koussevitzky cond. *Most recent Tanglewood performance*: July 19, 1994, Robert Spano cond.

Goethe completed his historical tragedy *Egmont* in 1788 while on tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. In the closing scene of Goethe's drama (which treats the facts of history with great freedom) Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen with heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The author called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."



Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court theater to prepare the incidental music called for by Goethe. The production opened May 24, 1810, but although Beethoven had several months' notice, he had



Get Cooking!

***Cooking with Music* is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.**

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.

not managed to finish the overture in time; it was added to the performance on June 15. Here the composer found a dramatic subject that he was in tune with as rarely before of after. Perceiving the conflict between Alba and Egmont as the clash between evil and good, he produced music of great force. Most of the overture uses no musical material from the incidental music to the play itself, but for the coda Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually somber thematic material from the main part of the overture, it arouses a terrific sense of victory.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58

First performances: March 1807, home of Prince Lobkowitz (private performance); December 22, 1808, Vienna, with Beethoven as soloist (public premiere). *First BSO performance*: December 17, 1881, Georg Henschel cond., George W. Sumner, soloist. *First Tanglewood performance*: August 3, 1947, Serge Koussevitzky cond., Joseph Battista, soloist. *Most recent Tanglewood performance*: August 11, 2000, Hans Graf cond., André Watts, soloist.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choice of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material

presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long



period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has recently suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euri-

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

dice (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses*, one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music over even the forces of death).

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

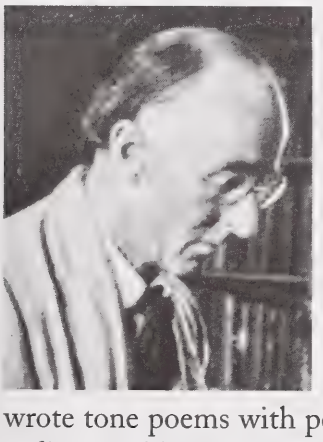
—Steven Ledbetter

Frederick Delius (1862-1934)

"The Walk to the Paradise Garden," Intermezzo from the opera, *A Village Romeo and Juliet*

First performance of the opera: February 21, 1907 (original German-language version), Komische Oper Berlin, Fritz Cassirer cond.; Thomas Beecham conducted the first English-language production at Covent Garden, February 22, 1910. *First BSO performances of the Intermezzo*: January 1928, Beecham cond. *Only other BSO performances*: January/February 1959 and October/November 1964, John Barbirolli cond.

Frederick Delius was the fourth of fourteen children born to German parents of recent English citizenship. He was expected to follow his father into a successful wool business, but was early on drawn to music. His lack of attention to the family business led his father to allow him to move to Florida in 1884 to have a go at running an orange plantation; it was there that he received his most important instruction in music from Thomas Ward. Delius also absorbed the native musical idiom of America, particularly that of the Negro plantation workers. He moved to Danville, Virginia, for a time to teach before going to Leipzig for a formal musical education. There he met Grieg, who encouraged Delius's father to support Frederick's life in music. In England he was championed by the conductors Henry Wood and Thomas Beecham.



Considered among the great English composers, Delius wrote tone poems with peripatetic titles such as *Florida*, *Appalachia*, and *Paris* and rhapsodic ones like *Over the Hills and Far Away* and *On Hearing the First Cuckoo in Spring*

(one of his best-known works). He had a lifelong affection for Norway; one of his earliest pieces was *Five Songs from the Norwegian*, and he wrote a tone poem after Ibsen's *Paa Viderne*. In addition to *A Village Romeo and Juliet* he wrote several other operas, as well as a violin concerto and much vocal music. His style, while unique, shares something harmonically with the late Romantics Grieg and Strauss, with a subdued, impressionistic quality and exoticism akin to Debussy's music.

This Intermezzo occurs between the fifth and sixth scenes (Delius called the opera "A Lyric Drama in Six Pictures with a Prologue") of *A Village Romeo and Juliet*. The opera was based on a folk tale from the collection *Die Leute von Seldwyla* by the Swiss poet Gottfried Keller (1819-1890), published in 1856. Delius and his wife, Jelka Rosen, prepared the German text and the later English translation. The tale, which is certainly more German than English, is a tragedy wherein a dreamlike fantasy is contrasted with harsh realism. The setting is a Swiss village in the early nineteenth century. The resemblance to Shakespeare's tragedy consists of the misfortune of a pair of "star-crossed" lovers, children of neighboring farmers whose dispute over an intervening strip of land has become a feud. The two elope and make their way to a village fair, only to meet with gossip because the are unmarried. They wander further to the "Paradise Garden," a dilapidated pleasure resort "by a river in the mountains." There a vagabond character, who is called "The Dark Fiddler," tries in vain to persuade them into his way of life. The end is described by Philip Heseltine [a.k.a. Peter Warlock] in his book on Delius:

The Tanglewood Association of the
Boston Symphony Association of Volunteers
and
The Berkshire Museum
present

Tanglewood

ReDISCOVERING MUSIC 2001

6 Tuesdays from 10 a.m. to noon at The Berkshire Museum, 39 South St., Pittsfield, MA

July 10	**Andrew Pincus**, music critic of the Berkshire Eagle—"Koussevitzky's Legacy, Then and Now," a panel discussion with guests including Jeremy Yudkin and retired BSO players Harry Ellis Dickson, Roger Voisin, Sheldon Rotenberg, and Harry Shapiro
July 17	**Martin Bookspan**, broadcaster and writer—a discussion with distinguished musical colleagues
July 24	**Joel Revson**, Music Director of Berkshire Opera—"The Magic of French Opera"
July 31	**Phyllis Curtin**, Tanglewood Music Center Master Teacher and Artist in Voice, famed for her performances as Salome—"From Salome about Salome"
August 7	**Joseph Silverstein**, violinist, former BSO concertmaster, and Conductor Laureate of the Utah Symphony—"Upbow, Downbow"
August 14	**John Oliver**, founder and conductor of the Tanglewood Festival Chorus—"The Evolution and Development of the Tanglewood Festival Chorus"
August 21	**Brian Bell**, producer, live BSO concert broadcasts, WGBH Radio—"The Israel Philharmonic Orchestra: Its History and Development"
August 28	**"Women in the Performing Arts"**—A panel discussion moderated by Tracy Wilson, BSO Director of Tanglewood Development, and including Ellen Highstein, Tanglewood Music Center; Ella Baff, Jacob's Pillow; Kate Maguire, Berkshire Theatre, Ann Mintz, The Berkshire Museum; Maureen O'Flynn, Berkshire Opera Company; Alla Zernitzkaya, Pittsfield Schools

Tickets available at the door, $10 each session.
For more information, call The Berkshire Museum at (413) 443-7171, ext. 20.

"Death were a thousand times to be preferred to the tarnishing of the faith that is in them, to the slow fading of that dream which had been their best ideal, their great illusion....They seal their compact with a kiss....There is a barge filled with hay moored to the riverbank. 'Look, our marriage-bed awaits us!' cries Sali; and when they have drifted a little way down the river he pulls the plug from the bottom of the boat and casts it into the river. From the distance the voice of a boatman comes, fainter and ever fainter: 'Heigho, wind, sing low, sing low; travelers we a-passing by!' "

—Robert Kirzinger/John N. Burk

The author of biographies of Beethoven and of Clara Schumann, John N. Burk was program annotator of the Boston Symphony Orchestra from 1934 to 1966.

Igor Stravinsky (1882-1971)
Symphony in Three Movements

First performance: January 24, 1946, New York Philharmonic, Stravinsky cond. *First BSO performances*: February 1946, Stravinsky cond. *This is the first BSO performance of this work at Tanglewood.*

The Symphony in Three Movements began with the joining of two movements originally planned for different purposes and featuring different obbligato instruments. In 1942 the Polish composer Alexander Tansman heard Stravinsky play passages from what became the first movement of the symphony; at that time Stravinsky was thinking in terms of a concerto-like piece with piano. Music originally begun for a film version of his friend Franz Werfel's novel *The Song of Bernadette* became the slow movement of the Symphony, with the harp as a *concertante* instrument. (Alfred Newman ultimately wrote the score to the film and won an Oscar for his efforts.)



Once Stravinsky decided to put these two pieces together in about 1945, he was confronted with the problem of reconciling a movement that contained a piano but no harp with one that contained a harp but no piano. His decision was to flaunt the presence of the two instruments in the last movement by having them begin the fugue that makes up the middle section and to feature them in collaboration and competition throughout the movement.

Compared to the earlier Symphony in C, Stravinsky's other major neoclassical bow to the traditional orchestra form, the Symphony in Three Movements emphasizes rhythm, texture, and color rather than melody. The extended ostinatos recall many earlier works, and the melodic materials grow for the most part out of stepwise scale fragments (often displaced by an octave) or obsessively repeated arpeggios.

Although the neoclassical Stravinsky was at pains to clarify his idea of music as being abstract, expressing only itself, in his 1963 *Dialogues and a Diary* he described in considerable detail influences from the world situation that impinged on the writing of Symphony in Three Movements. "[E]ach episode in the Symphony is linked in my imagination with a specific cinematic impression of the war." Cinematographic because, as he explained, most of his experience of the war and the surrounding political and social events came from newsreels.

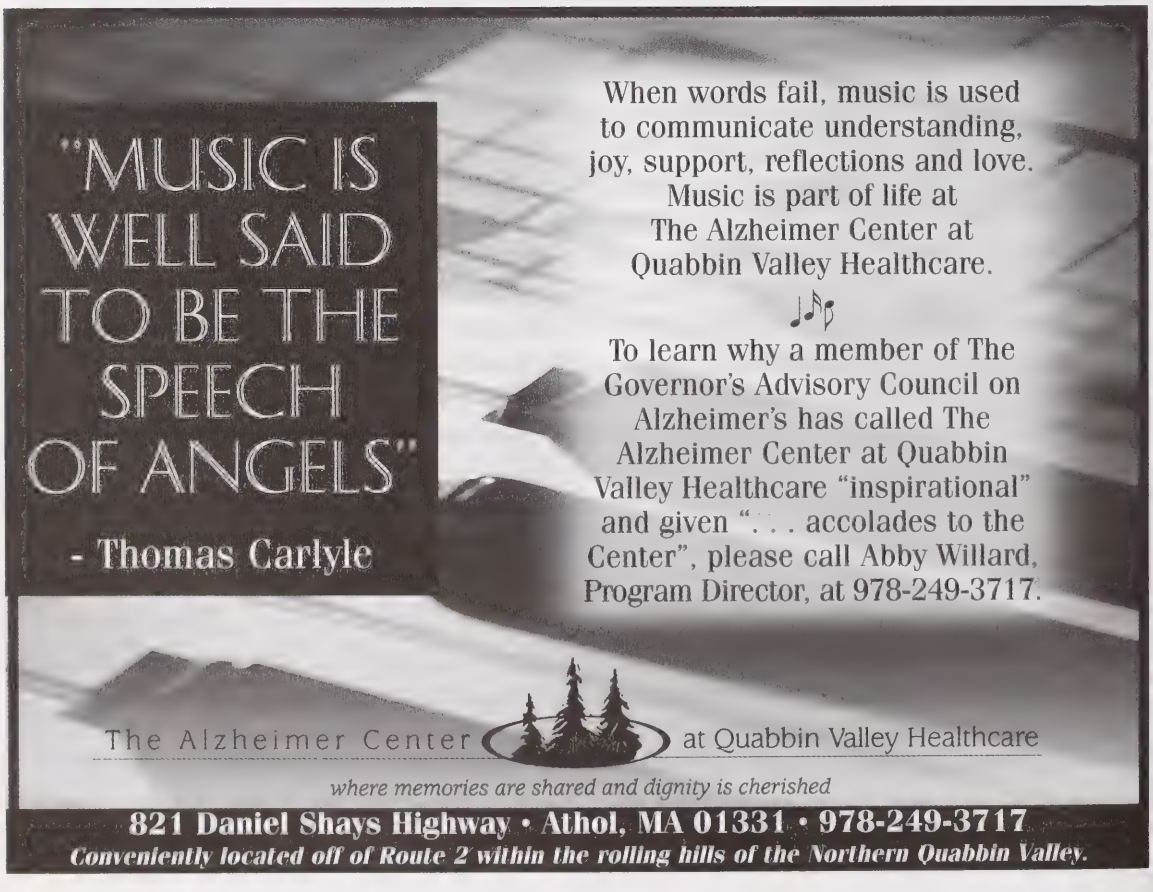
The first movement, built up of several sections of contrasting materials (which never fuse or come together), was inspired, he said, by a film depicting scorched earth tactics in China against the Japanese. An extended section for clarinet, piano, and strings

in the heart of the movement was "conceived as a series of instrumental conversations to accompany a series of cinematographic scenes showing the Chinese people scratching and digging in their fields." He fails to identify any such influence for the Andante, which, as we have seen, was conceived for an entirely different kind of film. But it is interesting to note that the strings play an accompanimental role, supporting the winds and harp, that would suit an operatic cavatina. Entire stretches of the movement would not be out of place in *The Rake's Progress*, which he began working on only a few years later. Here, as often in this score (and elsewhere in neoclassical Stravinsky), his pitch choices leave us wondering whether we are in a major or minor key.

For the last movement, Stravinsky gives a summary of some of his sources of inspiration:

> The *finale* even contains the genesis of a war plot, though I accepted it as such only after the composition was completed. The beginning of the movement is...in some inexplicable way related to the newsreels and documentaries I had seen of goose-stepping soldiers. The square march beat, the brass-band instrumentation, the grotesque *crescendo* in the tuba, these are all related to those abhorrent pictures...
>
> But to return to the plot of the movement, in spite of contrasting episodes such as the canon for bassoons, the march music predominates until the fugue which is the stasis and the turning point. The immobility at the beginning of this fugue is comic, I think—and so, to me, was the overturned arrogance of the Germans when their machine failed. The exposition of the fugue and the end of the Symphony are associated in my plot with the rise of the Allies, and the final, rather too commercial, D-flat sixth chord—instead of the expected C—in some way tokens my extra exuberance in the Allied triumph.

After revealing himself to this extent, Stravinsky backed off a bit and closed his discussion of the symphony: "In spite of what I have said, the Symphony is not program-



matic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say."

—Steven Ledbetter

GUEST ARTISTS

Sir Andrew Davis



Andrew Davis, one of Britain's leading conductors, is continually in demand as a guest artist with leading European, North American, and Far Eastern orchestras. For many seasons a regular visitor to the Glyndebourne Festival Opera, he was their musical director from 1988 until 2000, when he became music director and principal conductor of Lyric Opera of Chicago. In recent seasons he has also been a guest conductor at the Metropolitan Opera, San Francisco Opera, Bavarian State Opera, and Covent Garden. His first appearance with the BBC Symphony Orchestra was in 1970. As their chief conductor from 1989 until 2000, he conducted major projects, London Proms, and tours, including appearances in Hong Kong, Japan, North America, and Europe. In 1997 he conducted their Salzburg Festival debut. The 1998-1999 season included an acclaimed Messiaen Festival at the Barbican Hall, an all-Boulez concert at the Royal Festival Hall, and a series of films for BBC Television. 1999-2000 included a Kurt Weill festival at the Barbican and tours to Spain and Germany. The longest-serving chief conductor of the BBC Symphony Orchestra since its founder Sir Adrian Boult, Sir Andrew Davis is now its first-ever conductor laureate. Future and recent orchestral engagements include returns to leading ensembles including the New York Philharmonic, the Boston, Chicago, and Toronto symphonies, the Philadelphia and Cleveland orchestras, the Royal Concertgebouw of Amsterdam, the NDR Hamburg, and the Vienna Symphony. Andrew Davis has recorded the Dvořák symphonies with the Philharmonia, the Mendelssohn symphonies with the Bavarian Radio Symphony, and a Borodin cycle with the Toronto Symphony for CBS/Sony, and the Shostakovich violin concertos, Brahms piano concertos, and Nielsen Symphonies Nos. 4 and 5 for Virgin Classics. Current recording projects include "The British Line," a major series with the BBC Symphony Orchestra for Warner Classics International including the Elgar Symphonies and *Enigma* Variations, the complete Vaughan Williams symphonies, and music by Delius, Britten, and Tippett. Operatic releases include the Glyndebourne productions of *Kátya Kabanová*, *Jenůfa* and *Queen of Spades*. Andrew Davis received a Royal Philharmonic Society/Charles Heidsieck Music Award in 1991. In May 1995 he accepted on behalf of Glyndebourne Festival Opera the Royal Philharmonic Society Award for its production of *Eugene Onegin*. The Glyndebourne production of *Lulu* won Best Video in the 1997 *Gramophone* Awards and his recording of Birtwistle's *Mask of Orpheus* with the BBC Symphony won a *Gramophone* Award for Best Contemporary Recording. His recording of the Elgar/Payne Symphony No. 3 won the Critics Choice Award from National Public Radio's "Performance Today." In January 2000 Glyndebourne Opera's *Pelléas et Mélisande*, conducted by Andrew Davis, won the South Bank Show Award for Opera. In recognition of his services to music, Andrew Davis was awarded the CBE in May 1992, and in January 1999 he was made a Knight Bachelor in the New Year Honours List. He first conducted the Boston Symphony Orchestra in January 1976 at Symphony hall and made his Tanglewood debut with the orchestra in August 1977. This is his first Tanglewood appearance since 1989, though he has appeared several times since then with the BSO at Symphony Hall, most recently in November 1999.

For a biography of **Emanuel Ax**, see page 11.



Some of Boston's finer restaurants.
3 courses.
Just $20.01.

Sound appetizing?
Make your reservation now.

Some of the finer restaurants across Boston will be serving up three-course lunches for a mere $20.01 per person from Monday, August 20 – Friday, August 24, the First Annual Boston Restaurant Week.

To learn more, log on to
http://travel.americanexpress.com/greaterboston or
www.bostonUSA.com or call **1-888-SEE-BOSTON**.

Presented to you by:

GREATER BOSTON CONVENTION & VISITORS BUREAU
America's Walking City

AMERICAN EXPRESS® Cards

Additional sponsors:

MUMM CUVÉE NAPA

Boston Magazine

Program benefits:

The Anthony Spinazzola Foundation

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, July 21, at 8:30

SEIJI OZAWA conducting

VERDI — *Quattro pezzi sacri* (Four Sacred Pieces)

Ave Maria, for unaccompanied chorus
Stabat mater, for chorus and orchestra
Laudi all vergine Maria, for women's chorus
Te Deum, for soprano solo, double chorus, and orchestra
LAURA C. GRANDE, soprano solo

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Texts and translations begin on page 37.

INTERMISSION

BRAHMS — Piano Concerto No. 1 in D minor, Opus 15

Maestoso
Adagio
Allegro non troppo

PETER SERKIN

Video screens sponsored by American Express Company.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

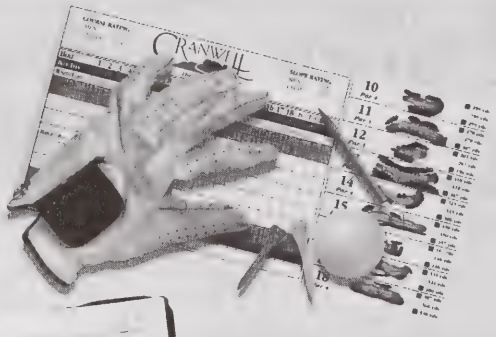
Baldwin piano

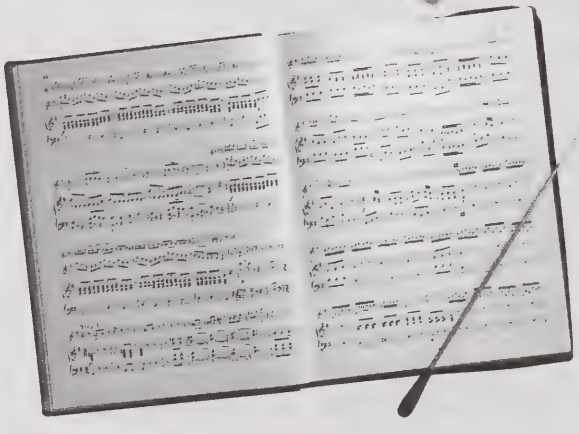
Peter Serkin plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.

FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining—complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

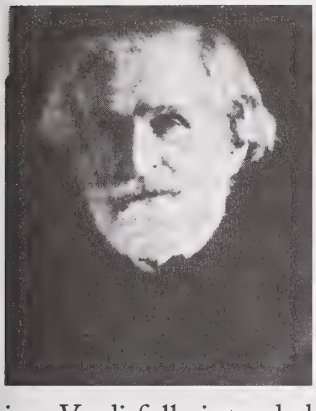
We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

NOTES ON THE PROGRAM

Giuseppe Verdi (1813-1901)
Quattro Pezzi Sacri (Four Sacred Pieces)

First performance of Laudi all vergine Maria, Te Deum, *and* Stabat Mater: April 7, 1898, Société des Concerts du Conservatoire, Paul Taffenel cond. *First performances as a group of four pieces*: Gesellschaft der Musikfreunde, Vienna. *First BSO performances*: Te Deum only—December 1918, Henri Rabaud cond.; Te Deum, Laudi alla Vergine Maria, Stabat mater—March 1962, Erich Leinsdorf cond., with the Harvard Glee Club and Radcliffe Choral Society. *First Tanglewood performance*: August 11, 1972, Colin Davis cond., with Tanglewood Festival Chorus, John Oliver, cond. *Most recent Tanglewood performance*: August 20, 1994, James Conlon cond., with the Tanglewood Festival Chorus. *More recently, Federico Cortese led the BSO and Tanglewood Festival Chorus in performances of the* Stabat mater *and* Te Deum *on August 20, 2000.*

Early in his operatic career, Verdi earned a reputation as a composer of choruses. The number that made him a national figure almost overnight—and remained so famous



that the thousands of people who accompanied Verdi's funeral procession sixty years later burst into it spontaneously—was the chorus of Hebrew slaves, "Va, pensiero, sull'ali dorate," in his third, "breakthrough" opera, *Nabucodonosor*, or (mercifully) *Nabucco*. Through the 1840s it was *de rigueur* for Verdi to include a stirring chorus in each new opera. For all their wonderful *brio*, these mostly unison choruses offer little to foreshadow the master of choral writing that Verdi became late in life. By the time he reached "retirement" after completing *Aida* (1871) and the *Requiem* (1874), he was the master of the choral medium from grand dramatic scenes to delicate mood painting. Verdi fully intended to give up composing after 1874 and concentrate on his farm. But he was repeatedly teased, coaxed, and lured into creative projects such as *Otello* and his final opera, *Falstaff*.

But even *Falstaff*, completed when Verdi was eighty, was not the end. In the interval between his last two operas he wrote a short unaccompanied choral work to a sacred text; this became the first of the Four Sacred Pieces. In August 1888, the *Gazzetta Musicale di Milano* published an "enigmatic scale" formulated by one Crescentini. It tortuously avoids fitting into traditional scale patterns for more than a few notes at a time, and its descent is slightly different from its ascending version. Readers of the paper were challenged to harmonize this scale in *cantus firmus* style, then as now a common element of musical pedagogy. Verdi accepted the challenge in his **Ave Maria** for unaccompanied chorus, using the enigmatic scale four times, as a *cantus firmus* successively in the bass, alto, tenor, and soprano parts. Around it he shaped the other parts into flowing lines that interact with sudden harmonic vistas passing away as rapidly as they appear. Verdi considered the work to be just an intellectual game, and, if it had not become traditional to perform it as the first of the sacred pieces, it would probably be unknown, yet it gives us a remarkable view of the flexible and personal harmonic language of late Verdi.

The **Stabat mater** for chorus and orchestra is far and away the most operatic of the four works, a fact that grows naturally out of the text, which has a narrative thread depicting the Virgin's sorrow at the sight of her son crucified, and inviting the sympathy of the singers and auditors. Most earlier settings of the *Stabat mater* break the text into sentences that become individual movements, so that the work is greatly extended. Verdi's setting of the same text is a marvel of compactness. Nothing is repeated, yet everything

is expressed. Even more than the *Requiem*, this work is a kind of liturgical opera, filled with orchestral gestures familiar to us from Verdi's operas, yet used with utter appropriateness here: the soft funereal procession at "*dum emisit spiritum*" ("as He gave up the spirit"), the bright sympathy of the onlooker in the lines that immediately follow, the shimmering vision of paradise at the end, or any of a dozen other passages. It was with this music that Verdi finally, at the age of eighty-four, laid down his pen.

The text of **Laudi alla Vergine Maria** for women's chorus comes from the *Paradiso* of Dante's *Divine Comedy*, and Verdi's music evokes another Italian master from the past, Palestrina, in its clarity and purity of style. Each three-line unit of the poet's "*terza rima*" structure begins a new section, sometimes chordally or in unison, sometimes with a bit of imitation as at "*Donna, se' tanto grande*" ("Lady, you are so great"). The richly conceived harmonies shade and color every level of meaning, while the rhythm of the word setting captures a careful reading of the poem. This small work stands as one of the supreme achievements in the repertory for unaccompanied women's voices.

The **Te Deum** was Verdi's own favorite of these last works. The text of this great canticle of praise is supposed to have been composed by St. Ambrose and St. Augustine as an improvised prayer of thanksgiving at the baptism of Augustine. Here, Verdi builds much of the score out of motives drawn from the traditional plainsong melody with which he begins. The beginning is striking in another way: following the two phrases of plainchant, the men's voices continue, unaccompanied, in a simple harmonized chanting that recalls some of the earliest polyphonic music. But then, in one of the greatest explosions of glorious sound in all of music, the full forces break out in the grand cry, "*Sanctus....*" A sequential theme that follows, on the words "Pleni sunt coeli...," completes the opening paragraph with fanfares and a full-throated song of praise.

Following the great blaze of the first "*Sanctus*," the chorus repeats the words in

Destination Imagination


Richard Easton in *Camelot*

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

hushed tones to introduce the litany of praise. Again almost in the spirit of plainsong the parade of apostles, prophets, and martyrs passes by, accompanied by sweet strains from the woodwinds. A great brass fanfare converts the opening of the plainsong melody into a splendid "grandiose liturgical song," as Verdi called it. The last two themes provide the material for much that follows, in which Verdi remains essentially the opera composer, ready to respond to any change in mood in his text.

Most operatic of all is the subdued march on "*Dignare, Domine...*" ("Vouchsafe, O Lord, to keep us this day without sin") sung in unison by the chorus over softly ominous pulsing bass notes. The ensuing prayer for mercy is tender at first, then urgent. The solo soprano responds to a single trumpet note, singing of hope, echoed by the chorus. Then, in a final gesture hinting at the wide span of the universe and the gulf between human and divine, the violins sustain a high E over a soft cadence. After a moment of silence, a single note on the lowest string of the basses—six octaves below—ends the piece.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Ava Maria

Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus nunc et in hora mortis nostrae. Amen.	Hail Mary, full of grace, the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

Stabat mater

Stabat mater dolorosa Juxta crucem lacrymosa Dum pendebat Filius.	The sorrowful mother stood weeping by the cross where her Son was hanging.
Cujus animam gementem Contristatem et dolentem Pertransivit gladius.	Her groaning heart, saddened and anguished, a sword had pierced.
O quam tristis et afflicta Fuit illa benedicta Mater unigeniti!	O how sad and afflicted was that blessed Mother of the only-begotten!
Quae moerebat et dolebat Pia Mater, dum videbat Nati poenas inclyti.	She grieved and lamented, the holy Mother, as she saw the suffering of her glorious Son.
Quis est homo, qui non fleret, Matrem Christi si videret In tanto supplicio?	Who is the man who would not weep if he should see the Mother of Christ in such torment?
Quis non posset contristari, Christi Matrem contemplari Dolentum cum Filio?	Who could not be saddened to contemplate the Mother of Christ grieving for her Son?

Please turn the page quietly.

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem Natum
Moriendo desolatum
Dum emisit spiritum.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
in amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

For the sins of his people,
she saw Jesus in torment
and undergoing the scourge.

She saw her sweet Son
desolate in dying,
as He gave up the spirit.

Ah Mother, fount of love,
make me feel the power of grief,
that I may lament with you.

Make my heart to burn
with the love of Christ, my God,
so that I may please Him.

Holy Mother, grant this:
affix the wounds of the Crucified
firmly in my heart.

Benefit Performance

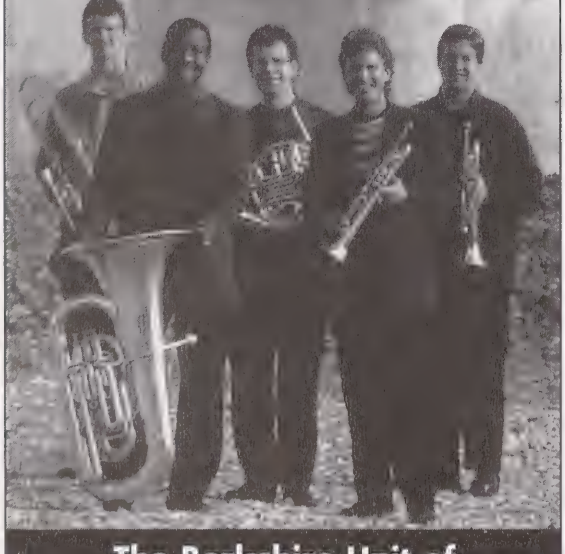
EMPIRE BRASS

an afternoon of glorious sound

Sunday, October 14, 2001 3 pm

Ozawa Hall at Tanglewood

Ticket Information 413-637-0889



The Berkshire Unit of Recording for the Blind & Dyslexic

12 Church Street, Lenox, MA 01240

BOSTON SYMPHONY ORCHESTRA

SEIJI OZAWA *Music Director*

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books please contact:

STEVE GANAK AD REPS
51 CHURCH STREET
BOSTON, MASS. 02116

(617) 542-6913

Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere
Donec ego vixero.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.

Flammis ne urar succensus,
Per te, Virgo, sim defensus,
in die judicii.

Christe, cum sit hinc exire,
Da per matrem me venire

Ad palmam victoriae.

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

Amen.

Share with me the anguish
of your wounded Son, who
deigned to suffer as much for me.

Make me with piety weep with you,
to grieve along with the Crucified
as long as I shall live.

I desire to stand by the cross
with you, and to join with you
in your lamentations.

Virgin, most noble among virgins,
do not be harsh with me now,
make me weep with you.

Make me bear Christ's death,
a partner in his passion,
and contemplate his wounds.

Make me wounded by his wounds,
Make me drunk with the cross
and the flowing blood of your Son.

That I may not burn in hell's flames,
let me be defended by you, O virgin,
in the day of judgment.

Christ, when I must pass from here,
Allow me, through your mother, to
come
to the palm of victory.

When my body shall die,
make my spirit be given
to the glory of paradise.

Amen.

—translation by S.L.

Laudi alla vergine Maria

Vergine madre, figlia del tuo figlio,
Umile ed alta più che creatura,

Termine fisso d'eterno consiglio,

Tu se' colei che l'umana natura
Nobilitasti sì, che'l suo Fattore
Non disdegnò di farsi sua fattura.

Nel ventre tuo si raccese l'amore,
Per lo cui caldo nell'eterna pace

Così è germinato questo fiore.

Qui se' a noi meridiana face

Virgin mother, daughter of your son,
humble and exalted more than any other
creature,
fixed end of the eternal plan:

You are she who so ennobled human
nature that the maker did not disdain
to make himself of that same making.

In your womb was rekindled that love
through whose warmth in the eternal
peace
this flower has thus sprung forth.

Here you are to us a noonday light

Please turn the page quietly.

Di caritate, e guiuso, in tra i mortali

Se' di speranza fontana vivace.

Donna, se' tanto grande, e tanto vali,

Che qual voul grazie ed a te non ricorre

Sua disianza vuol volar senz'ali.

La tua benignit`a non pur soccorre
A chi dimanda, ma molte fiate
Liberamente al dimandar precorre.

In te misericordia, in te pietate,
In te magnificenza, in te s'aduna
Quantunque in creatura è di bontate.

Ave. Ave.

—*Dante Alighieri*

of charity, and down below, among mortals,
you are a living fountain of hope.

Lady, you are so great and have such power
that whoever desires your grace and does not turn to you
would have his desire fly without wings.

Your kindness not only sustains
those who ask for it, but often
freely precedes the request.

Within you is mercy, pity,
generosity, within you is gathered
whatever there is of good in creation.

Hail. Hail.

—*translation by S.L.*

Te Deum

Te Deum laudamus, te Dominum confitemur;
Te aeternum Patrum omnis terra veneratur.
Tibi omnes Angeli, tibi coeli et universae potestates:
tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus, te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae majestatis,
Venerandum tuum verum, et unicum Filium,
Sanctum quoque Paraclitum Spiritum.
Tu, Rex gloriae, Christe.
Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum.

Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.

Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.

We praise Thee, O God, we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud; the Heavens and all the Powers therein;
To Thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;

Heaven and earth are full of the Majesty of Thy glory.
The glorious company of the Apostles praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father, of an infinite Majesty;
Thine adorable, true, and only Son;

Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father,

When Thou tookest it upon Thee to deliver man, Thou didst humble Thyself to be born of a Virgin.

When Thou hadst overcome the harpsness of death, Thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God, in the glory of the Father.
We believe that Thou shalt come to be our Judge.

Te ergo quaesumus tuis famulis subveni, quos pretioso Sanguine redemisti.	We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood.
Aeterna fac cum Sanctis tuis, in gloria numerari.	Make them to be numbered with Thy Saints, in glory everlasting.
Salvum fac populum, Domine, et benedic haereditati tuae;	O Lord, save Thy people, and bless Thine heritage.
Et rege eos, et extolle illos usque in aeternum.	Govern them, and lift them up forever.
Per singulos dies benedicimus te,	Day by day we magnify Thee,
et laudamus nomen tuum in saeculum saeculi.	And we worship Thy name ever, world without end.
Dignare, Domine, die isto sine peccato nos custodire.	Vouchsafe, O Lord, to keep us this day without sin.
Miserere nostri, Domine.	O Lord, have mercy upon us.
Fiat misericordia tua, Domine, super nos,	O Lord, let Thy mercy be upon us,
quemadmodum speravimus in te.	as our trust is in Thee.
In te [Domine] speravi; non confundar in aeternum.	O Lord, in Thee have I trusted; let me never be confounded.

—The Book of Common Prayer

Johannes Brahms (1833-1897)
Piano Concerto No. 1 in D minor, Opus 15

First performance: January 22, 1859, Hanover, Joseph Joachim cond., Brahms, piano soloist. *First BSO performances*: November/December 1900, Wilhelm Gericke cond., Harold Bauer, piano soloist. *First Tanglewood performance*: August 1, 1946, Serge Koussevitzky cond., Claudio Arrau, soloist. *Most recent Tanglewood performance*: July 30, 2000, Ilan Volkov, cond., Daniel Barenboim, soloist.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, and of course writing solid masterpiece after solid masterpiece. But this has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857.



Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated article *New Paths*, in which he wrote of Brahms, "he [bears] even outwardly those signs that proclaim: here is one of the elect." That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance and manner. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at

once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from hallucinations, tried to drown himself; five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate. In the following weeks, Brahms's kindliness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, and beautiful thirty-five-year-old woman. She returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, as well as by purely musical troubles—the mixed effect of the very young man's originality, his ambition, his inexperience, his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it. In March he had traveled to Cologne to hear the Beethoven Ninth for the first time, and before long the sonata for which two pianos were not enough turned into the symphony it had wanted to be in the first place (and the choice of D minor, the key of the Beethoven Ninth, is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim, with whom he exchanged letters about the piece over the course of the next two years. In April 1858 Joachim made his orchestra available for a reading rehearsal in Hanover, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover, in January 1859, went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

> No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to



You are invited to take

GUIDED TOURS OF TANGLEWOOD



sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers.

Free to the public: Wednesday from 10:30 a.m. and Saturday at 1:30 p.m.

Free to Sunday ticket-holders: Sunday at 12:30 p.m.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

any such demonstration....I think it's the best thing that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in a letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and, before that, music critic for twelve years of the *Boston Globe*, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

ARTISTS

Peter Serkin



With a repertoire spanning four centuries, Peter Serkin's recital appearances, chamber music collaborations, recordings, and performances with orchestra have won worldwide acclaim. Mr. Serkin's grandfather was the violinist-composer Adolf Busch, his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959 he made his debut at the Marlboro Music Festival, followed by his New York debut, conducted by Alexander Schneider. He was then engaged for concerto performances with Eugene Ormandy and George Szell, since which time he has appeared with the world's major symphony orchestras. In chamber music he has performed with Alexander Schneider, Pablo Casals, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarneri String Quartet, the Orion String Quartet, and TASHI, of which he was a founding member. He has been honored as the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Last summer Peter Serkin performed Peter Lieberson's *Red Garuda* at Tanglewood and appeared at Ravinia, Mostly Mozart, the Mann Center, and the Lincoln Center Festival. Highlights of his 2000-01 season have included appearances with the Los Angeles Philharmonic, Boston Symphony, Chicago Symphony, Seattle Symphony, and the Gewandhaus Orchestra of Leipzig, recitals with violinist Pamela Frank, solo recitals, performances with the Orion String Quartet, a nine-city European tour with the Minnesota Orchestra, and a tour of Japan. Mr. Serkin has performed many important world premieres. The late Toru Takemitsu wrote seven works for him, including three works with orchestra, a solo piano piece, and several chamber works. He premiered Peter Lieberson's Piano Concerto, a BSO centennial commission, with Seiji Ozawa and the Boston Symphony in 1983, and Lieberson's *Red Garuda*, another BSO commission, with Ozawa and the BSO in 1999. Mr. Serkin's recordings range from Bach to Berio. Recent releases include a disc of three Beethoven sonatas, the Brahms violin sonatas with Pamela Frank, the Henze and Brahms piano quintets with the Guarneri

String Quartet, Dvořák's Opus 81 piano quintet with the Orion Quartet, Bach double and triple keyboard concertos with András Schiff and Bruno Canino, *Quotation of Dream* with Oliver Knussen and the London Sinfonietta featuring music of Toru Takemitsu, and a recital album on Koch, *The Ocean that has no West and no East*, including music by Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, Knussen, and Lieberson. His recording with Seiji Ozawa and the Boston Symphony of Peter Lieberson's Piano Concerto is available on New World Records. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his BSO debut in July 1970.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood

in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Emily Anderson
Phyllis Benjamin
Michele M. Bergonzi
Joan E. Bissell
Anna S. Choi
Tami Chuang
Sarah Dorfman Daniello
Carol E. Didget
Maura Finn
Stefanie J. Gallegos
Laura C. Grande
Isabel M. Gray
Amy L. Green
Rebecca Consentino Hains
Carrie L. Hammond
Sarah M. Heile
Kathy Ho
Elizabeth Kastner
Michiko Kita
Laura Kohout
Tricia London
Renee Dawn Morris
Kieran Murray
Lois B. Oberlander
Kimberly Pearson
Johanna Schlegel
Pamela Schweppe
Suzanne Schwing
Ginny Siggia
Cypriana V. Slosky
Patricia J. Stewart
Lisa M. White
Gwendolyn Williams

Mezzo-sopranos
Sherry Borener
Ondine Brent
Janet L. Buecker
Alice Shuan Chang
Betsy Clifford
Lauren Cree
Betsy Draper
Dolores M. Goyette
Sharon Corinne Grevious
Janice Hegeman
Donna Hewitt-Didham
Diane Hoffman-Kim
Navaz Karanjia
Stephanie M. Kluter
Sheryl Krevsky
Amanda J. Mason
Kristen McEntee
Mary Cunningham Neumann
Fumiko Ohara
Roslyn Pedlar
Barbara M. Puder
Mimi Rohlfing
Daniel Roihl
Stephanie Rosch
Kathleen Schardin
Linda Kay Smith
Nancy Stevenson
Amy Toner Sullivan
A. Catherine Tymann
Ingrid Ulbrich
Jennifer Walker

Tenors
Robert Allard
Brad W. Amidon
David P. Bergers
Richard A. Bissell
Stephen Chrzan
Jose Delgado
Carey D. Erdman
David Fontes
Len Giambrone
Andrew Gladstone
Gregory A. Gonser
Leon Grande
Michael Healan
John W. Hickman
Stanley Hudson
James R. Kauffman
Carl Kraenzel
Henry Lussier
John Vincent MacInnis
Ronald J. Martin
David Hale Mooney
Mark Mulligan
Lenny Ng
David Raish
Peter L. Smith
Don P. Sturdy
Kirk Sullivan
Joseph Y. Wang
Andrew Wang
Richard Harmon Witter
Andrew Wright

Basses
Solomon Berg
Chuck Brown
Bryan M. Cadel
Clinton D. Campbell
Paulo C. Carminati
Kirk Chao
Neil Clark
George Coughlin
Matthew E. Crawford
George G. Gall
Alexander R. Goldberg
Mark L. Haberman
L. Tyler Hains
Robert J. Henry
Mark Israel
David Kyuman Kim
Robert Kluter
John Knowles
Christopher T. Loschen
Sean MacLean
Lynd Matt
Richard H. Oedel
Stephen H. Owades
Donald R. Peck
Vladimir Roudenko
Robert Saley
Mark H. Stepner
Cornell L. Stinson
Terry L. Ward
Peter J. Wender
Carl T. Wrubel

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 22, at 2:30

JAMES CONLON conducting

BRAHMS	Violin Concerto in D, Opus 77 Allegro non troppo Adagio Allegro giocoso, ma non troppo vivace FRANK PETER ZIMMERMANN

INTERMISSION

WAGNER	Overture to *Rienzi*
WAGNER	Preludes to Acts I and III of *Lohengrin*
WAGNER	Overture to *Tannhäuser*

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

NOTES ON THE PROGRAM

Johannes Brahms (1833-1897)
Violin Concerto in D, Opus 77

First performance: January 1, 1879, Leipzig, Johannes Brahms cond., Joseph Joachim, violin. *First BSO performance*: December 7, 1889, Arthur Nikisch cond., Franz Kneisel, violin. *First Tanglewood performance*: July 31, 1955, Pierre Monteux cond., Isaac Stern, violin. *Most recent Tanglewood performance*: August 14, 1998, André Previn, cond., Joshua Bell, violin.

The Violin Concerto of Brahms is both a close collaboration of two great friends and the testament to their friendship. Brahms was twenty in May of 1853, when he met the violinist Joseph Joachim, who was also a fine conductor and a solidly grounded composer in his own right. Joachim was just two years older but already well established as a musician. A close bond of mutual idealism sprang up between the two men at once

and remained unbroken for more than thirty years. (There was a rupture between them in the middle 1880s, when Brahms clumsily tried to help patch Joachim's failing marriage. Brahms later composed his Double Concerto as a peace offering; it was accepted, but the two never regained the unfettered frankness of their earlier friendship.)

It is not clear when Joachim first asked Brahms to write him a concerto, but, in any case, he had to wait a number of years before receiving it. Not until the summer of 1878 did the composer feel ready to essay the piece, his first concerto since the one in D minor for piano, which had been a catastrophic failure with the audience at its premiere in 1859. Brahms drafted the score during a fruitful summer in Pörtschach, a favorite beauty spot where, as he wrote, "so many melodies fly about that one must be careful not to step on them." On August 21, 1878, Brahms suggested to Joachim that they collaborate on the final details of the solo part, since the composer was not himself a violinist. The intensity of the collaboration is evident in the composer's manuscript score, which bears the marks of extensive revision in Brahms's hand—often lightening the orchestral texture for the benefit of the soloist—and even more elaborate revisions to the solo part, made in red ink by Joachim himself.



The process of revision even ran beyond the first performance, which took place in Leipzig on New Year's Day, 1879. Joachim, of course, was the soloist, and the normally shy and retiring Brahms conducted. The critical response was certainly more favorable than it had been for the piano concerto two decades earlier, but Brahms was still regarded as a composer of severely intellectual music that made extraordinary demands on its listeners. Despite Joachim's ardent championing of the concerto, it did not really join the standard repertory until after the turn of the century.

But Brahms and his friends were clearly pleased. We have an amusing description of the evening's aftermath from a Bostonian, George W. Chadwick, who was a student in Leipzig at the time and soon to become one of America's leading composers. A few days later Chadwick wrote to a friend in Massachusetts:

> Joachim played Brahms' new concerto for the violin in the Gewandhaus that night under Brahms' own direction, and about one o'clock I saw the precious pair, with little Grieg (who is here this winter) staggering out of Auerbach's keller (of Faust renown) all congratulating each other in the most frantic manner on the excellent way in which they had begun the New Year. I thought to myself that Johnny Brahms might be the greatest living composer but I did not believe it could save him from having a "Katzenjammer" the next day about the size of the Nibelungen Trilogy, as many a lesser composer has had.

What early audiences found difficult to follow in Brahms was the abundance of his invention. He was never simply content to state a musical idea and then restate it; he begins to develop his ideas almost from the moment they appear, and the impact of so much material seemed overwhelming. The opening orchestral ritornello flows in long

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

musical paragraphs, but these are made up of strikingly varied ideas, interwoven in one another, capable of being developed separately or in combination. The unaccompanied melody at the opening, with the orchestra entering softly on an unexpected harmony, is an homage to Beethoven's Fourth Piano Concerto. The second part of the orchestral exposition runs through a gamut of musical ideas, hinting at but never quite reaching a new lyric melody that finally appears—swaying, coaxing—only when the soloist is able to introduce it in his exposition. Throughout the movement Brahms is not concerned to produce an excuse for virtuosic fireworks in which the orchestra simply provides support, but to blend the soloist and orchestra into a substantial organism inspired by the Beethoven Violin Concerto, the one earlier violin concerto that could be said to occupy the level at which Brahms aimed.

The slow movement was an afterthought, replacing two whole movements that Brahms decided to cut before the premiere. (Characteristically self-effacing, Brahms described them as "the best parts.") The new Adagio begins with a woodwind passage referred to by violinist Pablo de Sarasate when he explained why he did not intend to learn the new concerto: "Why should I stand there and let the oboe play the one good tune in the piece?"

Brahms had been introduced to Joachim by a Hungarian violinist, Eduard Reményi, with whom he was touring and who taught Brahms about the style of so-called "gypsy" music. The finale of the Violin Concerto is another delightful essay in imitating that exotic style, filled with fire, flash, and energy.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Richard Wagner (1813-1883)
Overture to *Rienzi, der Letzte der Tribunen* (*Rienzi, the Last of the Tribunes*)

First performance of the opera: October 20, 1842, Dresden, Richard Wagner cond. *First BSO performance of the overture*: October 14, 1882, Georg Henschel cond. *First Tanglewood performance of the overture*: August 3, 1958, Pierre Monteux cond. *Only other Tanglewood performance of the overture*: August 21, 1970, Gunther Schuller cond.

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer Lytton's *Rienzi*. And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera: "From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's *La Juive* at the Court Theatre, and a warrior's dance in Spohr's *Jessonda* was cited by him afterward as a model for the military dances in *Rienzi*.

Wagner wrote the text of *Rienzi* at Riga in July 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." Following completion of the first two acts, the rest of the music was written in Paris. He himself worked on a translation into French. The third act was begun in February 1840, and the

overture, which was written last, was completed in October.

All the themes of the overture are taken from the opera itself. The slow introduction opens with a long-sustained, swelled and diminished A on the trumpet, the agreed signal in the opera for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a *fortissimo* return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins in the full orchestra, with the theme of the chorus "*Gegrüsst sei hoher Tag!*," which starts the opera's fast finale. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("*Santo spirito cavaliere*") of the revolutionary faction in the third act. A transitional passage in the cellos leads to the entrance of the second theme—Rienzi's prayer, already heard in the introduction of the overture—which is now given to the violins. The *Santo spirito cavaliere* theme returns in the brass, and leads to another and joyful theme, that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*,"

bsc
barrington stage company
Artistic Director, Julianne Boyd

IT'S BROADWAY!
For one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht, Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun.

THE VILLAGE AT LAUREL LAKE

ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE

(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working out of the *Santo spirito cavaliere* theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive *Rienzi, dir sei Preis*, against which trumpets and trombones play a sonorous countertheme, which is very like a phrase of the nobles in the second finale. In the coda the *Santo spirito cavaliere* is developed in a most robust manner.

—Philip Hale

Philip Hale was program annotator of the Boston Symphony Orchestra from 1901 to 1935.

Richard Wagner
Preludes to Acts I and III of *Lohengrin*

First performance of the opera: August 18, 1850, Weimar, Franz Liszt cond. *First BSO performances*: March 1884, Georg Henschel cond. (Act I Prelude); January 1895, Emil Paur cond. (Act III Prelude). *First Tanglewood performances*: August 12, 1939, Serge Koussevitzky cond. (Act I Prelude); July 29, 1947, Koussevitzky cond. (Act III Prelude). *Most recent Tanglewood performances*: July 29, 1990, Valery Gergiev cond. (Act I Prelude); August 21, 1987, Michael Tilson Thomas cond. (Act III Prelude).

In 1843, after the success of *Rienzi* and *The Flying Dutchman* in Dresden, Wagner was appointed conductor of the Royal Saxon Court. He remained there until his involvement in the May 1849 insurrection in Dresden resulted in his flight to Switzerland and political exile from Germany. During that exile, in 1850, Franz Liszt—who twenty years later would become Wagner's father-in-law—conducted the premiere of *Lohengrin* in Weimar. Wagner did not see a performance of the opera until May 15, 1861, in Vienna, by which time *Das Rheingold*, *Die Walküre*, much of *Siegfried*, and all of *Tristan und Isolde* had been completed.



In an 1852 essay, Liszt wrote that

> right from his first operas, but especially in *Lohengrin*, Wagner has always mixed a different palette for each of his main characters. The more attentively you study this latest score, the more you realize what an interdependence he has created between his text and his orchestra. Not only has he personified in his melodies the feelings and passions that he has set in train...but it was also his wish that their basic features should be underlined by a corresponding orchestral coloring, and as he creates rhythms and melodies to fit the character of the people he portrays, so also he chooses the right kinds of sounds to go with them.

Lohengrin is one of Wagner's two important operas-*cum*-swan. (The other is *Parsifal*, where the swan's role is considerably less plummy, being killed early in Act I by the foolish young hero destined to become a Knight of the Grail and, ultimately, Lohengrin's father.) In a nutshell, the story of *Lohengrin* is this: Elsa of Brabant is unjustly accused by the power-hungry Frederick Telramund of murdering her brother, heir to the throne. She is championed by the knight Lohengrin, who appears in a swan-powered boat to defeat Telramund in combat, but only after first betrothing himself to Elsa with the proviso that she never ask his name or origin. Telramund's evil wife Ortrud goads Elsa's curiosity about the mysterious stranger, and, in the final act, Elsa asks the forbid-

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

den question. Telramund suddenly appears (in the bridal chamber!) with four of his henchman. Lohengrin dispatches him and then, in the final scene, on the banks of the river Scheldt, reveals his identity to the assembled court (he is from the temple of the Holy Grail at Monsalvat), bids Elsa farewell, and prepares to depart. Ortrud steps forward to reveal that the swan, which has now returned to take Lohengrin away, is in fact Elsa's brother Gottfried transformed through a magic spell and that—with Elsa's betrayal of Lohengrin's trust—there is no one to break the spell. Lohengrin prays, a dove hovers above, the swan vanishes, Gottfried appears in its place, Lohengrin departs in the now dove-drawn boat, and Elsa dies in Gottfried's arms. All of this takes a considerable amount of stage time (except, that is, for the action recounted in the previous sentence, which occupies little more than a few moments).

It is to a reworking of music from the Act I Prelude that Lohengrin reveals his identity in the opera's final scene. (This sort of musical recapitulation is one way Wagner is able to unify large-scale musical structures. Isolde's *Liebestod* at the end of *Tristan und Isolde*, and the music recapitulated from Brünnhilde's awakening in Act III of *Siegfried* to accompany Siegfried's death in Act III of *Götterdämmerung*, are other striking instances of this procedure.) At the beginning of *Lohengrin*, the music of the first-act Prelude represents the Grail itself. In his own programmatic elucidation, Wagner has himself described this musical depiction of the Grail's approach from the sky in a vision, to "pour out light like a benediction" upon the beholder, consecrate him to its service, and then rise again "to the ethereal heights…having made pure once more the hearts of men by the sacred blessing of the Grail."

Wagner's amazing skill at orchestration is evident right from the start of the Prelude, which begins with violins alone, in a striking configuration that will recur in the closing measures: four solo violins detach themselves from the rest, which are themselves divided into four equal parts. Woodwinds join the texture one-quarter of the way into the

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)

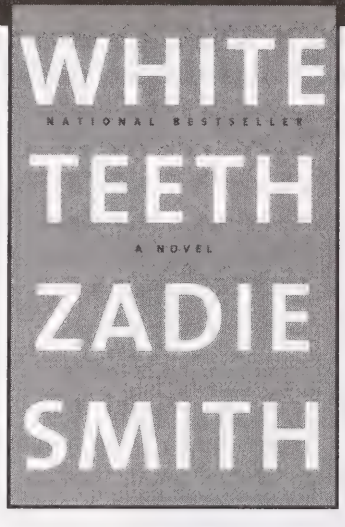


Leslie J. Garfield & Co., Inc.

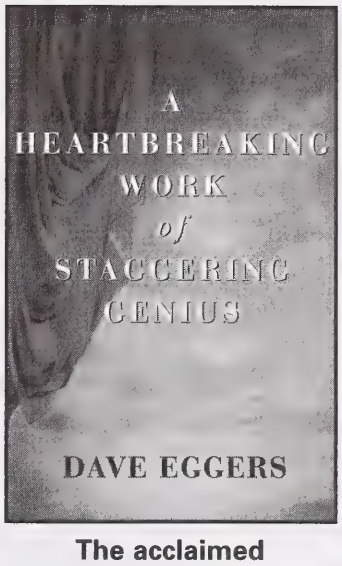
Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

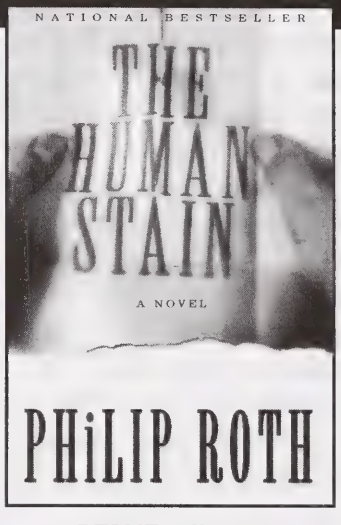
The Best Paperbacks for Summer



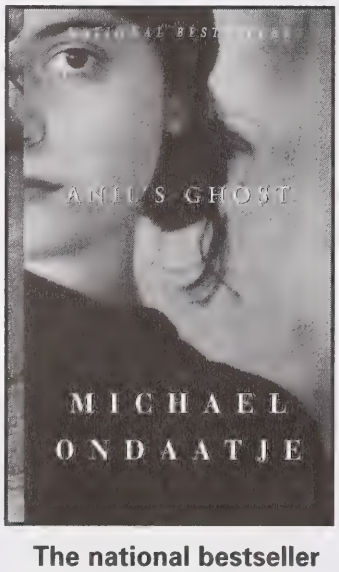
"The first great novel of the new century."
—San Francisco Chronicle



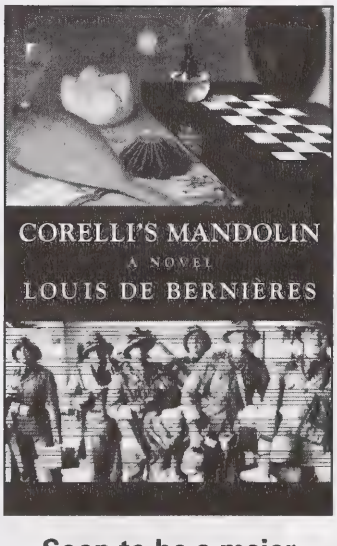
The acclaimed #1 bestseller



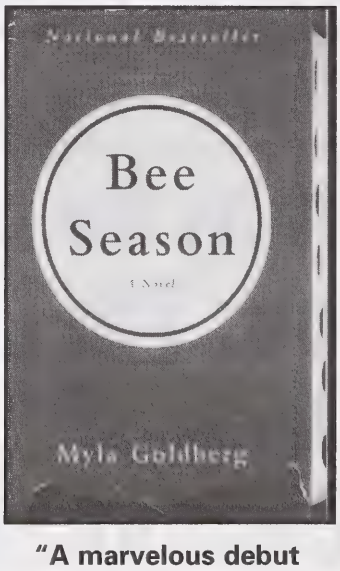
PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of The English Patient



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

piece; the brass and lower strings enter halfway through. But even as tension and volume build, the music remains movingly spiritual. Following the climax, the serenity of the opening is restored.

The Prelude to Act III, by comparison, takes only a few moments, and it contains in those few moments just about the flashiest music Wagner ever wrote, measure for measure, after *Rienzi* (thereby invoking the utmost disdain from Donald Francis Tovey, who, in his essay on "Wagner in the Concert Room," objurgated: "I have no use for the prelude to the third act of *Lohengrin*, which relapses very successfully into Wagner's vulgarist early style…"). This, however, is not to deny its efficacy as a spectacular showpiece for orchestra, and one that has been used for that purpose for years, even if there is no tradition dating back to Wagner's own choice of excerpts for his purely orchestral programs.

As the second act of *Lohengrin* ends, the curtain falls on the brilliant processional chorus that accompanies the entry of Lohengrin and Elsa into the church for their wedding as Ortrud gestures conspiratorially at Elsa. The third-act Prelude is a musical depiction of the wedding ceremonies (or, at least, that is how it's usually described) and holds a unique place in Wagner's output for having no specific musically thematic relationship whatsoever to its associated opera, although the concert-hall ending generally used does forestall the flourish of the closing measures with an ominous statement of the "don't-ask-any-questions" motif with which Lohengrin warns Elsa in Act I. (In staged productions, the Prelude winds down into a subdued wedding hymn—we know it as "Here comes the bride…"—as the curtain rises on the bridal chamber.)

There are two principal themes (close cousins, in fact, each being propelled by an ascending triplet gesture) stated *fortissimo* at the outset, and each twice. The first is punctuated by the full percussion battery; the second, given first to horns, bassoons, and cellos against a shimmering backdrop of upper-string triplets, is strengthened upon its restatement with tuba and trombones ("in which presentment," observes Ernest Newman, "it is generally vulgarised by conductor and players alike"). A return to the opening music is short-circuited to bring in a less noisy middle section, which emphasizes the woodwinds before coming back via an instant modulation to the rowdiness of the beginning.

—Marc Mandel

Richard Wagner
Overture to *Tannhäuser*

First performance of the opera: October 19, 1945, Dresden, Wagner cond. *First BSO performance of the overture*: December 1882, Georg Henschel cond. *First Tanglewood performance*: August 12, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 10, 1990, Marek Janowski cond. (though Seiji Ozawa led the conflated Overture and Bacchanale from Wagner's later Paris version of the score more recently, on July 7, 1995).

Wagner's overture to *Tannhäuser* never failed to please. Though aspects of the music were not entirely understood when the opera was premiered in Dresden, and though the audience was confused by the original staging of the final scene, which Wagner conse-



Experience Kripalu — the ultimate retreat for body & soul



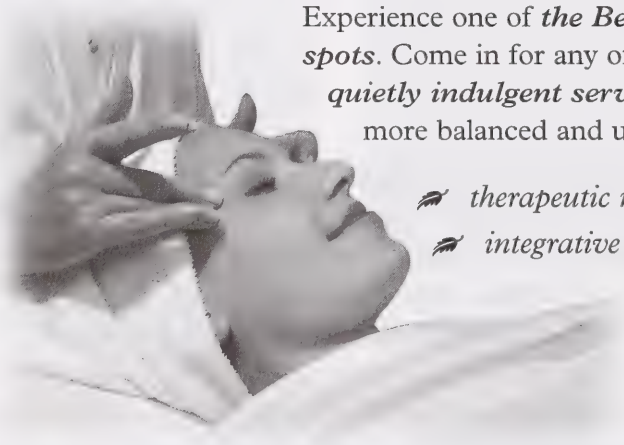
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

quently altered, the overture was instantly popular. It was the *Tannhäuser* Overture that began convincing the wider public of Wagner's merit as a composer. A concert performance led by the composer in 1851 made an ardent Wagner devotee of Mathilde Wesendonck, at whose instigation the composer and his wife Minna were later provided lodging on the Wesendonck estate near Zurich, and whose spiritual union with Wagner fanned the flames that produced *Tristan und Isolde* as well as the most catastrophic episode of his domestic life. And when hopes for the staging in Germany of his recently completed *Tristan* had faded, Wagner turned his attention to Paris, where a series of concert performances intended to pave the way for full productions of *Tannhäuser*, *Lohengrin*, and, ultimately, *Tristan* began on January 25, 1860, with a program including the *Tannhäuser* Overture, which, along with other *Tannhäuser* excerpts at these concerts, elicited the strongest response.

Writing from Zurich to his friend Theodore Uhlig about a performance of the *Tannhäuser* Overture in March 1852, Wagner described the effect it exerted upon its audience:



> The performance of the *Tannhäuser* overture has now taken place; it surpassed all my expectations, for it really went admirably. You can best judge of this by its effect, which was quite terrific. I do not speak of the burst of applause which immediately followed it, but of the symptoms of the effect, which only came gradually to my knowledge. The women, in particular, were turned inside out; the impression made on them was so strong that they had to take refuge in sobs and weeping. Even the rehearsals were crowded, and marvelous were the accounts given to me of the first effect, which expressed itself chiefly as profound sorrowfulness; only after this had found relief in tears, came the agreeable feeling of the highest, exuberant joy. Certainly this effect was only made possible by my explanation of the subject-matter of the overture; but—though my own work again made a most powerful impression on me—I was quite astounded at this unusually drastic operation.

Following the triumphant success of *Rienzi* in October 1842, the less well received premiere of *Flying Dutchman* the following January, and his appointment as Conductor of the Royal Saxon Court in Dresden that February, the composer gave his full attention to his next venture, which was already taking shape in his mind. Here he found a subject that, as he put it, allowed him to express the two tendencies of his nature, the "sacred earnest" on the one hand and the "inclination to unbridled sensuality" on the other. At the same time, he seized upon a theme that was and would remain one of his overriding concerns: the redemption of man by woman. From strands of German folklore with which he had become acquainted through various sources—the tale of the minstrel Tannhäuser, the legend of the Venusberg, the story of the song contest on the Wartburg at the court of Thuringia—Wagner fashioned his libretto: the minstrel Tannhäuser rejects the revelries of Venus's domain and rejoins his Minnesinger comrades at the court of the Landgrave of Thuringia, whose niece Elisabeth has been pining for Tannhäuser's return. During a song contest on the theme of love—first prize being Elisabeth's hand in marriage—Tannhäuser, still in Venus's sway, extols the virtues of physical love. Only Elisabeth's intervention saves him from death at the hands of his outraged comrades, and he joins a gand of traveling pilgrims to seek Papal absolution in Rome. The Pope refuses him, but Elisabeth's prayers and self-willed death win his salvation, and Tannhäuser, following a last struggle with the forces of Venus, dies on Elisabeth's bier.

Wagner constructed the overture according to principles he himself set out in his

essay "On the Overture" written January 1841, shaping several musical ideas from the opera into a symmetrical scheme to produce "a musical artwork entire in itself" and in which "the characteristic theme of the drama" reaches "a conclusion in anticipatory agreement with the solution of the problem in the scenic play" through the interweaving of appropriate thematic materials from the opera to follow. The solemnly intoned Pilgrims' March gives way to the music of the Venusberg, which is followed by Tannhäuser's hymn to Venus in praise of love. A central, seductive Venusberg episode with solo clarinet and violins in eight parts leads to another stanza of Tannhäuser's hymn and the reiteration of the frenzied Venusberg music, but the Pilgrims' March makes a triumphant and overwhelming return.

—Marc Mandel

GUEST ARTISTS

James Conlon



James Conlon has conducted a broad range of operatic, symphonic, and choral repertoire throughout the United States, Europe, and Japan. He is currently in his fifth season as principal conductor of the Paris Opera, where his contract has been extended through August 2004. Since 1989 he has also been general music director of the City of Cologne, Germany, where he is principal conductor of the Gürzenich Orchestra-Cologne Philharmonic. He has also served as music director of the Rotterdam Philharmonic, and since 1989 he has been music director of the Cincinnati May Festival. Since his 1974 New York Philharmonic debut at the invitation of Pierre Boulez, Mr. Conlon has appeared with nearly every major North American and European orchestra. He has conducted at the Metropolitan Opera since his debut there in 1976, and has also conducted at La Scala, Covent Garden, Lyric Opera of Chicago, Maggio Musicale Fiorentino, and Cologne Opera, where he served as chief conductor for seven years. During the 2000-01 season, Mr. Conlon appeared with the BSO and with the Cleveland Orchestra, New York Philharmonic, and the Cincinnati, National and Pittsburgh symphony orchestras, and returned to the Cincinnati May Festival for the twenty-second consecutive year. He lead the Fort Worth Symphony at the finals of the Van Cliburn International Piano Competition and continued his involvement with the National PBS documentaries of the competition. Each summer he returns to the Aspen Music Festival and School and to Tanglewood where he conducts both the Boston Symphony and the Tanglewood Music Center Orchestra. At the Paris Opera this season, Mr. Conlon conducted new productions of *Peter Grimes* and *Don Quixote*, as well as revivals of *Parsifal*, *Don Carlo*, and *Nabucco*. Last season EMI released his first recording with the Paris Opera Orchestra, of Stravinsky's *Le Rossignol* and *Renard*. In addition to the Cologne Philharmonic's subscription programs Mr. Conlon has taken the orchestra to Austria, Greece, Japan, Spain, South America, and Switzerland, and has led concert performances of nearly all of Wagner's operas, including the *Ring* cycle. Mr. Conlon is currently recording all of Alexander Zemlinsky's operas and orchestral works with the Cologne Philharmonic for EMI. In June 1999 he received the Zemlinsky Prize, awarded only once



before, for his efforts in bringing the composer's music to international attention. Mr. Conlon has recorded for Erato, Sony Classical, and EMI, has conducted the soundtracks for films of *Madama Butterfly* and *La bohème*, and makes frequent television appearances. A native of New York, James Conlon is a graduate and former faculty member of the Juilliard School. He made his professional debut in 1971 conducting *Boris Godunov* in Spoleto and his New York debut the following year while still a student, leading a Juilliard production of *La bohème* on the recommendation of Maria Callas. Mr. Conlon was named an Officier de L'Ordre des Arts et des Lettres by the French Government in 1996. He made his Boston Symphony debut in January 1981 and has appeared annually with the orchestra since 1993, including appearances both at Symphony Hall and at Tanglewood.

Frank Peter Zimmermann



Born in 1965 in Duisburg, Germany, Frank Peter Zimmermann started playing the violin at five, making his debut in 1975. He studied with Valery Gradov at the Folkwang-Musikhochschule in Essen, receiving First Prize in the "Jugend musiziert" Competition. He continued his studies with Saschko Gawriloff at the Staatliche Hochschule der Künste Berlin and from 1980 with Herman Krebbers in Amsterdam. His orchestral and recital engagements take him to all the major concert venues and international music festivals in Europe, the United States, Japan, and Australia. He appears with the world's great orchestras and conductors and has also made extensive tours in Japan and Australia. Highlights of current and future seasons include engagements with the Philadelphia Orchestra under Wolfgang Sawallisch, the Cleveland Orchestra under Christoph von Dohnányi, the Pittsburgh Symphony under Mariss Jansons, the Berlin Philharmonic under Zubin Mehta and Sawallisch, the Bavarian Radio Symphony under Lorin Maazel, the Royal Concertgebouw Orchestra under Riccardo Chailly, and the Dresden Staatskapelle under Giuseppe Sinopoli. In 2003 he will give the world premiere of a violin concerto by the German composer Matthias Pintscher with the Berlin Philharmonic Orchestra conducted by Peter Eötvös. Mr. Zimmerman's recitals of classical, romantic, and twentieth-century repertoire are acclaimed by press and public alike; since 1998 his regular partner has been the young Italian pianist Enrico Pace. Other regular chamber music partners are Heinrich Schiff and Christian Zacharias; with Mr. Zacharias he performed the complete Beethoven violin sonatas in Berlin, Brussels, Madrid, and at the Edinburgh Festival in the 1999-2000 season. Mr. Zimmermann was awarded the "Premio del Accademia Musicale Chigiana, Siena 1990"; in April 1994 he received that year's Rheinischer Kulturpreis 1994. Mr. Zimmermann's recordings for EMI Classics include concertos of Tchaikovsky, Brahms, Beethoven, Mozart, Prokofiev, Sibelius, Mendelssohn, Dvořák, Glazunov, Saint-Saëns, Berg, Stravinsky, and Kurt Weill, Ravel's *Tzigane*, and the six solo sonatas of Eugène Ysaÿe. With pianist Alexander Lonquich he has recorded all the Mozart and Prokofiev sonatas, a disc of works by Ravel, Debussy, and Janáček, and works by composers of "Les Six." In September 2001 he will record Ligeti's Violin Concerto with the ASKO Ensemble and Reinbert de Leeuw as part of their Ligeti cycle. Frank Peter Zimmermann plays the 1706 Stradivarius "ex-Dragonetti," kindly sponsored by the Westdeutsche Landesbank. He made his Boston Symphony debut in July 1987 at Tanglewood with Prokofiev's Violin Concerto No. 1 and has been reengaged for appearances in Boston and at Tanglewood, performing music of Glazunov, Beethoven, Mozart, Dvořák, Shostakovich, and Berg. His most recent BSO appearance was as soloist in Mozart's Violin Concerto No. 4 at Symphony Hall and at Carnegie Hall under Bernard Haitink's direction this past March.

2001 Tanglewood

SEIJI OZAWA HALL

Monday, July 23, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

YEFIM BRONFMAN, piano

BERG	Sonata, Opus 1
SALONEN	*Dichotomie* (2000-01) Mécanisme Organisme
PROKOFIEV	Sonata No. 7 in B-flat, Opus 83 Allegro inquieto Andante caloroso Precipitato

INTERMISSION

BRAHMS	Sonata No. 3 in F minor, Opus 5 Allegro maestoso Andante espressivo Scherzo: Allegro energico; Trio Intermezzo (*Rückblick*): Andante molto Finale: Allegro moderato ma rubato

Yefim Bronfman plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Although spanning almost 150 years, our program's works have one key trait in common: each conveys a special air of discovery that reflects its composer's intention to push the envelope of modernism.

Studies with Arnold Schoenberg slowly transformed **Alban Berg** (1885-1935) from a nineteen-year-old composer of clumsy songs into a leading futurist. In 1907, he began "writing a piano sonata...out of the blue." Biographers assume that this sonata was completed in mid-1908 and reached print in 1910 as Berg's Opus 1. The consummate

Bergian George Perle, however, suspects that the published sonata must have been completed at least a year later, since it takes tonality to ultimate extremes, towering over any other Berg music ascribed to 1908.

Berg failed to realize at first that the single movement of Opus 1 could stand alone. However, his attempts to add a slow movement and finale went nowhere, and Schoenberg finally suggested that this impasse might mean that the existing movement was complete in itself. Indeed, the composer of a one-movement sonata usually endows it with elements of a multi-movement work—and Berg (inadvertently or not) achieved exactly that aim. A slow-movement-like episode closes the exposition, its somber theme leading to the measured commencement of the development section; and after the titanic developmental climax, second-subject material turns fey and skittish in a scherzo-like interlude. The single movement also succeeds because Berg creates a powerful sense of closure in his recapitulation. There, almost every exposition episode reappears in extended form, rising to new heights of eloquence and passion, and thus leaving the impression that nothing remains to be said.

The Finnish conductor Esa-Pekka Salonen (b.1958) is music director of the Los Angeles Philharmonic. One remarkable aspect of his conducting career is his ability to win over listeners to challenging modern scores. The source of his persuasiveness may be the love he has developed for avant-garde idioms while exploring them in his own steady stream of compositions.

Salonen completed *Dichotomie* in October 2000. Written for pianist Gloria Cheng, it was originally intended, the composer revealed, as "a short encore type of piece." He "soon realized," however, "that the material [tended] to grow into two very different kinds of music." What emerged was a two-movement, twenty-minute virtuoso work, replete with coloristic invention, cast in varied episodes including passing hints of minimalism. Salonen observed:

> The first movement, *Mécanisme*, is indeed like a machine, but not a perfect one; more like one of the Tinguely sculptures[:] very active, extroverted and expressive.... I imagined a machine that could feel some sort of *joie de vivre*....
>
> *Organisme*, the second movement, behaves very differently. Again, the music is busy on the surface, but breathes a lot slower and deeper. The music is completely continuous; all different sections grow into each other organically (as opposed to *Mécanisme*, where one thing just follows another).

* * * * *

Serge Prokofiev (1891-1953) was never without an agenda of projected compositions stretching years into the future. In 1939, for example, he planned a triptych of piano sonatas, immediately assigning them opus numbers 82, 83, and 84, although, in fact, the group reached completion only five years later. "He began all ten movements of these sonatas at the same time," reported the composer's future wife Mira Mendelson. Only then did his focus narrow on Sonata No. 6, finished in 1940; the Seventh Sonata followed in 1942.

In No. 7, as in the others of this "Wartime Trilogy," commentators hear Prokofiev expressing the tensions of the time. Unarguably, violence and unrest dominate this spiky, oft-obsessive score. Glenn Gould noted: "Its first movement contains not only some of Prokofiev's best music but, in open defiance of the instant-accessibility credo of Soviet musicology, perhaps the closest thing to an atonal harmonic plan that he ever employed." The first-theme complex (opening flurries engulfed in marching) contrasts vividly with a dreamy second subject, which is itself doomed to a later climactic invasion in the development, where it thunders in the bass. The almost sentimental salon aspects of the suave melody that begins and ends the second movement may (or may not) be

ironically meant; beyond doubt, however, is that this straightforward theme proves an effective foil to the complex, even catastrophic central rumination. The electrifying finale, a *locus classicus* in *ostinato* style, jolts with obsessive asymmetric rhythms, pressing on as an unstoppable juggernaut.

* * * * *

In an enraptured essay published in October 1853, Robert Schumann announced the arrival of a young genius "fated to give us the ideal expression of the times"—a composer who had sprung "fully armed like Minerva from the head of Kronos's son.... His name is **Johannes Brahms**."

The twenty-year-old who blushed and blanched as he read these words had just finished his third piano sonata, and could look back from it to the previous two with a sense of rapid progress. In the new work, Brahms (1833-1897) had plunged head first into the Romantic *Zeitgeist*, with its anti-Classical conviction that poetic content above all was what set the aesthetic tone of a work and dictated its form. Even while continuing to demonstrate precocious mastery of Classical principles, he employed such Romantic paraphernalia as a poetic epigraph and suggestive movement titles.

Brahms begins with a pair of themes, the first (a) titanic, the second (b) brooding. The second subject introduces an arching melody. A bass outburst first summons the exposition repeat, then duly launches the development section in turbulence. After long, quiet melodic meditation, (a) resurfaces, translated to the major. Is this an optimistic opening of the reprise? No, for the music is still a half-tone too high. The real return brings (a) in ominous whispers, omitting (b), and the promised F major optimism appears in a coda.

"Evening darkens, moonlight glows/With hearts united in love/The two hold each other in blissful embrace." These lines preface a slow-movement love-scene unique in Brahms's work. The glowing culmination of the initial melody dovetails into crystalline starlit meditation. Later, a shy colloquy trades fragmentary endearments between right and left hands and at a climax, the music broadens in an ardent love theme. Brahms avoids Classical closure—the lovers have changed too much.

Eruptive arpeggios that pitch us into the scherzo's sturdy dance rhythm later return in glittering elfin wit. In the fourth movement intermezzo, subtitled *Rückblick* ("Retrospect"), the lovers' opening of movement II is transformed into a bleak lament punctuated by funereal drums. Fits and starts often break Brahms's principal finale theme. A noble chorale appears later in an increasingly rich-textured statement. After it under-



goes canonic elaboration, the main theme returns. But as this subject attempts its reprise, tentative fragments of chorale-canon intrude and at last engender an *accelerando* that transmutes them into rapid figuration. Against mischievous chorale-whirls, a grand peroration recalls the first movement's closing heroism.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

GUEST ARTIST

Yefim Bronfman



Pianist Yefim Bronfman is acclaimed worldwide for his solo recitals, his orchestral engagements, and his rapidly growing catalogue of recordings. During the 2000-01 season he appeared with the world's great orchestras, including those of Baltimore, Boston, Cincinnati, Dallas, Los Angeles, Minnesota, New York, Pittsburgh, Seattle, and Toronto, the Danish National Symphony Orchestra, the NDR Symphony Orchestra of Hamburg, the Maggio Musicale Orchestra of Florence, the NHK Symphony of Tokyo, and the Philharmonia Orchestra of London. He also gave a series of recitals with Lorin Maazel performing the complete Brahms violin sonatas at Carnegie Hall and, among other cities, in Berlin, London, Madrid, Milan, Munich, Paris, and Vienna —part of worldwide celebrations marking Mr. Maazel's seventieth birthday. In December 1999 Mr. Bronfman joined James Levine and the Philharmonia Orchestra of London for a special tour to premiere Disney's "Fantasia 2000," on the soundtrack of which Mr. Bronfman performs Shostakovich's Piano Concerto No. 2. Mr. Bronfman's summer engagements take him regularly to Aspen, Bad Kissingen, Blossom, the Hollywood Bowl, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. He has also given solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize. Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, with the Chamber Music Society of Lincoln Center, and with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, and Pinchas Zukerman. An exclusive Sony Classical recording artist, he has won widespread praise for his solo, chamber, and orchestral recordings, which include concertos of Shostakovich, Rachmaninoff, Prokofiev, and Bartók, the Prokofiev's five piano concertos and complete piano sonatas, and violin sonatas of Brahms, Mozart, and Bartók with Isaac Stern. Born in Tashkent in the former Soviet Union, Mr. Bronfman emigrated to Israel with his family in 1973 and made his international debut in 1975 with Zubin Mehta and the Montreal Symphony. An American citizen since July 1989, he studied in Israel with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He has appeared frequently with the orchestra in Symphony Hall and at Tanglewood since his BSO debut in January 1989. This Thursday in Seiji Ozawa Hall, Mr. Bronfman joins the Emerson String Quartet in a performance of Schumann's piano quintet. On Sunday he joins Seiji Ozawa and the Boston Symphony Orchestra to perform Beethoven's Piano Concerto No. 3.

Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space. **Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**

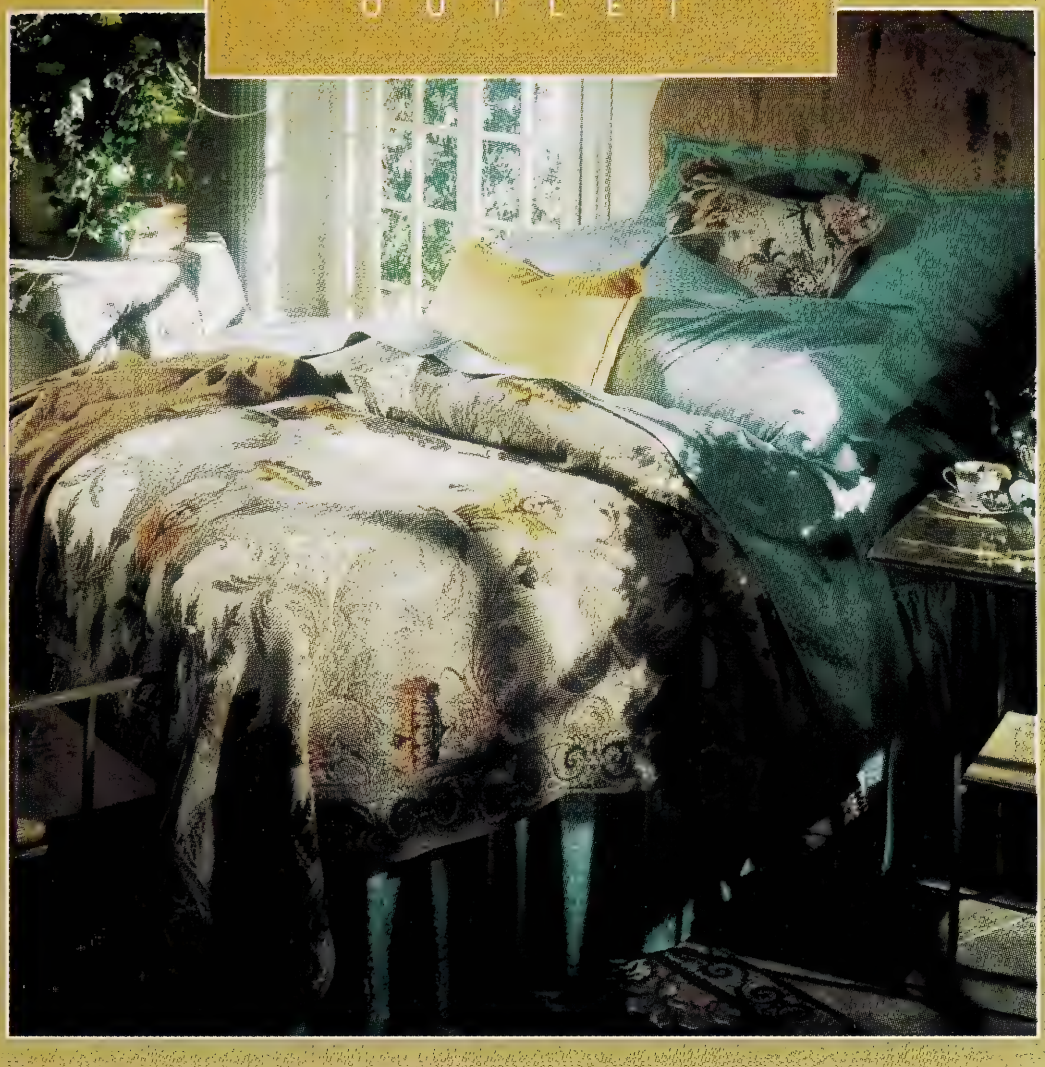


BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com

ANICHINI
OUTLET



THE FINEST LUXURY LINENS & HOME FURNISHINGS

ANICHINI OUTLET STORES
THE POWERHOUSE MALL EXIT 20 OFF INTERSTATE 89
WEST LEBANON, NH 03784
TEL. 603.298.8656
9:30 TO 6 MONDAY-WEDNESDAY
9:30 TO 8 THURSDAY-SATURDAY
12 TO 5 SUNDAY

OPENING SOON
MANCHESTER SQUARE ROUTES 11 & 30
MANCHESTER, VT 05255
TEL. 802.366.1200



Imagine the world without the arts.

Berger Funds is proud to be a supporter of keeping the arts alive and well and living in the Berkshires.

BERGER FUNDS

Freedom to Succeed.

800.333.1001 • bergerfunds.com

NO SEX. NO DRUGS. NO ROCK 'N ROLL.

Something more satisfying instead.



Explore the village created by inspiration. A rewarding world of unique architecture...working farmers and artisans...animals...rare furniture and fine art...intricate crafts practiced before your eyes – and much more. In the Berkshires, all roads lead here...to a National Historic Landmark – a remarkable experience called Hancock Shaker Village.

A NATIONAL HISTORIC SURPRISE

HANCOCK SHAKER VILLAGE

Routes 20 & 41, Pittsfield, MA • 800-817-1137 • www.hancockshakervillage.org

It's just a "cottage," but she called it home.



Edith Wharton designed and built The Mount 100 years ago. We invite you to visit the restoration of this National Historic Landmark. Witness the re-creation of the formal gardens and the renaissance of this:
"...delicate French chateau mirrored in a Massachusetts pond." Henry James

THE MOUNT Edith Wharton® RESTORATION

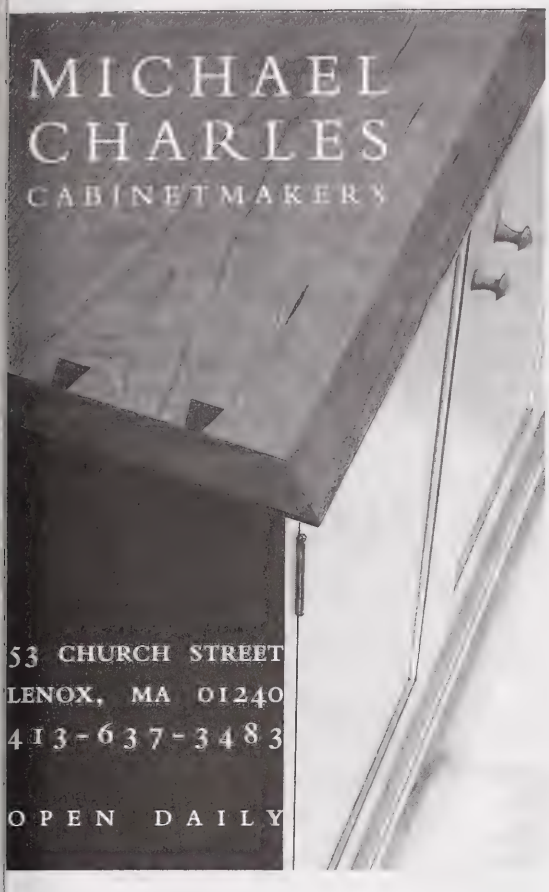
Route 7 & Plunkett Street Lenox 413.637.1899 www.edithwharton.org
Open 9 to 5 daily from May 26 to October 31

member of oneworld



More Room Throughout Coach For More Coach Passengers.

Only On AmericanAirlines®
www.aa.com





★★★ 3-Star *Boston Globe*
Dining every night except Tuesday
Candlelight and al fresco dining
Saturday Night Prix Fixe
Extraordinary Lodging & Facilities
Weddings & Executive Conferences



The Old Inn
On The Green
& Gedney Farm
Route 57
New Marlborough Village Green, MA
413-229-3131 www.oldinn.com



"Come to
My
Mercy"

Holy Masses
Weekdays: 7:15 am & 2:00 pm
Saturday: 8:00 am & 2:00 pm
Sunday: 10:30 am & 2:00 pm

Confessions: 1:00-2:00 pm & 3:15 - 4:30 pm

Hour of Great Mercy: Daily 3:00 pm
The Divine Mercy Perpetual Novena & Chaplet
followed by Benediction

Gift Shop: 9:00 am - 5:00 pm daily

Divine Mercy Information	Prayer Requests	National Shrine Gift Shop
1-800-462-7426	1-800-804-3823	1-888-484-1112

NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill • Stockbridge, MA 01262
please call for directions and hours of operation
(413) 298-3931
shrine@marian.org • www.marian.org

2001 Tanglewood Association of the Boston Symphony Association of Volunteers

Chair
Muriel Lazzarini
Executive Vice Chair
Mel Blieberg
Secretary
Karen Methven
Immediate Past Co-Chair
Harry Methven
Nominating
Judith Cook

Executive Committee
Community/Audience Services
Richard Berkson
Development
Ursula Ehret-Dichter
Education
Paul Flaum
Membership
Jack Shreenan
TMC
Sylvia Stein

Administrative Committee
Administrative Events
Alexandra Warshaw
Marsha Burniske
Befriend a Fellow
Susan Orenstein
Wilma Michaels
Berkshire Event
Maddy Baer and Mary Blair
Community Services Office
Marilyn Flaum
Marie Feder
Concert Hosts
Marjorie Lieberman
Rita Blieberg
Database/New Members
Norma Ruffer
Ned Dana
Emergency Medical Services
Tom Andrew
Event Services (Functions)
Liz Shreenan
John Powell
Friends Office
Dorothy Walchenbach
Laura Butterfield
Glass House
Diana and Stanley Feld
Historical Preservation
Randy Johnson
Polly Pierce
Membership Meetings
Ann Dulye
Roz Goldstein
Newsletter
Greta Berkson
Opening Ceremonies, TMC
Bonnie Sexton
Opening Night
Margery and Lew Steinberg
Jane and Sy Glaser
Outreach
Deanna Ruffer
Personnel Coordinator
Genne LeVasseur
Ready Team
Lillian and Arnold Katz
ReDiscovering Music
Gabriel Kosakoff
Milton Fink
Retired Volunteers Club
Billie Goldin
Seranak Flowers
Faith Mong
Ursula Ehret-Dichter
Student Parties
Larry Phillips
Bobbie Rosenberg
Talks and Walks
Joan Soloway
Theresa Delusky
Tanglewood on Parade Picnic
Rosalie Beal
Arline Breskin
Tent Club
Keye Hollister
Dennis Moore
Tickets
Pat Henneberry
Tour Guides
Rose Foster
Dan Ruge
Training Coordinator
Bobbi Cohn
Carole Siegel
Ushers/Programmers
Cathy Miller
Visitor Center
Anita Busch
Website
Boyd Hopkins
Youth Activities
Brian Rabuse
Youth Concert
Sy and Marge Richman
Alice Model

Boston University Tanglewood Institute Adult Music Seminars 2001

Are You Listening?

The Adult Music Seminars offer a rare opportunity for adults to develop and enhance their listening experience at Tanglewood by studying the works performed by the Boston Symphony Orchestra with distinguished Boston University music professor and lecturer, Jeremy Yudkin.

Full-Week Session:
July 16 - 20, 2001

Mid-Week Session:

Weekend Sessions:
July 6 - 8, 2001
July 13 - 15, 2001
July 20 - 22, 2001
July 27 - 29, 2001
August 3 - 5, 2001
August 10 - 12, 2001



BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

An equal opportunity, affirmative action institution.

Please call 413-637-1430 for an Adult Music Seminar Brochure and Application.

BSOvations

The support of the corporate sponsors of the Boston Symphony Orchestra at Tanglewood reflects the increasingly important partnership between business and the arts. The BSO is honored to be associated with these companies and gratefully acknowledges their contributions.

These corporations have sponsored concerts and activities of the BSO at Tanglewood during the fiscal year ending August 31, 2000. BSO corporate sponsors of $50,000 or more are listed below.



Koji Nishigaki
President
NEC Corporation

NEC

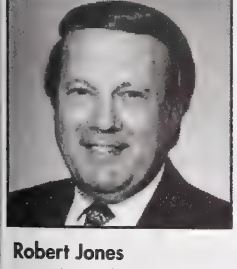
NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia, Europe, and North and South America since 1986. No matter where they perform, the Boston Symphony Orchestra musicians, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.



Kuniyoshi Matsui
President
TDK Electronics Corporation

TDK

As a longtime sponsor of the Free Lawn Passes for Children program at Tanglewood, TDK has shown its commitment to nurturing an appreciation for art and culture among young people. TDK has proudly extended its relations with the BSO through an important new musical preservation project. Drawing on TDK's expertise in advanced digital recording technology, the BSO will now be able to transfer fragile tapes of historic performances to TDK recordable discs so that future generations of music lovers can enjoy them.



Robert Jones
CEO/President
Baldwin Piano & Organ Co.

Baldwin

For more than a half century, Baldwin has been the piano of choice for the Boston Symphony Orchestra and Tanglewood. From the concert stage of Symphony Hall to the sheds of Tanglewood, Baldwin is proud to contribute to the rich heritage and ongoing tradition of the BSO and its many legendary musicians.



Savor a premier festival presenting the world's best dance. Enrich your experience with free showings, exhibits, archives,and talks. Enjoy beautiful, historic grounds and casual dining.

(413)243-0745
www.jacobspillow .org

June 20–August 26, 2001

WHEN DO I CLAP?

A Slightly Irreverent Guide to Classical Music and Concert Hall Conduct

by Valerie Cruice

Ever been so inspired by the sheer power of live classical music that you clapped with wild abandon — *at the wrong time*? Here is a lighthearted guide to the proper timing of applause and to concert-hall and opera-house etiquette. The author takes the reader on a humorous tour through music history complete with quizzes, a guide to composing 20th century music, and gossipy tidbits about various composers.

TWO BYTES PUBLISHING, LTD.
PHONE: 203-656-0581
TOLL FREE: 888-588-7171
FAX: 203-655-3910

Visa and MasterCard accepted

www.bostonmusiccompany.com • fax: (617) 528-6199

BOSTON MUSIC COMPANY

- All music available in print—over 65,000 titles in stock!
- Lessons for most instruments and voice
- Instruments and accessories
- New, convenient Theater District location
- All credit cards accepted • we ship anywhere
- Mon.–Fri. 10:00-6:30, Sat. 10:00-6, Sun. 12:30-5:30

215 STUART STREET, BOSTON, MA 02116 • 800-863-5150

Phone: (617) 426-5100

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2000-2001 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

Accounting/Tax Preparation

Adelson & Company P.C.
Pittsfield, MA
Feldman, Holtzman & Bindelglass
Pompton Lakes, NJ
Michael G. Kurcias C.P.A.
Great Neck, NY
Alan S. Levine, P.C., CPA
Plainview, NY
Kenneth J. Loveman, CPA
Pittsfield, MA
Thomas J. Major, CPA
Great Barrington, MA
♪Riley, Haddad, Lombardi & Clairmont
Pittsfield, MA
Sax, Macy, Fromm & Co., PC., CPA's & Consultants
Clifton, NJ
Smith Watson & Company, LLP
Great Barrington, MA
Bernard Turiel, P.A.
Woodbridge, NJ

Advertising/PR

Ed Bride Associates
Lenox, MA
C. Heller, Inc
Colebrook, CT
Teletime Media
Rockville Centre, NY
Stuart H. Trott, Consultant
Manhasset Hills, NY

Antiques/Art Galleries

♪Coffman's Antique Markets
Great Barrington, MA
♪Country Dining Room Antiques
Great Barrington, MA
Hoadley Gallery
Lenox, MA
Henry B. Holt Gallery
Lee, MA
Reuss Galleries
Stockbridge, MA
Deborah Ronnen Fine Arts
Rochester, NY
Stone's Throw Antiques
Lenox, MA

Architects

Alderman & MacNeish
West Springfield, MA
Four Architecture Inc.
Boston, MA
Hill Engineers, Architects, Planners Inc.
Dalton, MA

Automotive

♪Norman Baker Auto Sales, Inc.
Worcester, MA
Biener Nissan-Audi
Great Neck, NY
Pete's Motor Group
Pittsfield, MA

Banking

Adams Cooperative Bank
Adams, MA
BERKSHIRE BANK
Pittsfield, MA
♪First Massachusetts Bank
Pittsfield, MA
Greylock Federal Credit Union
Adams, Great Barrington, & Pittsfield, MA
♪Hoosac Bank
North Adams & Williamstown, MA
Lee Bank
Lee, MA
LEGACY BANKS–CITY AND LENOX SAVINGS
Pittsfield, MA
Lenox National Bank
Lenox, MA
♪The Pittsfield Cooperative Bank
Pittsfield, MA
South Adams Savings Bank
Adams, MA

Beverage/Food Sales/Consumer Goods/Dist.

Berkshire Mountain Spring Water Distributing Company
Southfield, MA
♪C.T. Brigham Company, Inc.
Pittsfield, MA
♪Crescent Creamery
Pittsfield, MA
♪Sy Goldstein Brokerage Inc.
West Stockbridge, MA
GOSHEN WINE & SPIRITS, INC.
Goshen, CT
♪Guido's Fresh Marketplace
Great Barrington & Pittsfield, MA
KOPPERS CHOCOLATES
New York, NY
NEWMAN'S OWN
Westport, CT
The Pantry Basket
Stockbridge, MA
MELISSA SÉRÉ & ASSOCIATES
New York, NY
Wohrle's Inc.
Pittsfield, MA

Consulting;Management/ Financial

♪Colonial Consulting Corp., Inc.
New York, NY
♪Monroe G. Faust
Lenox, MA & Bronxville, NY
General Systems Co., Inc.
Pittsfield, MA
INLAND MANAGEMENT CORPORATION
Williamstown, MA
♪Lam Associates, Ltd
Cambridge, MA
Locklin Management Services
Longmeadow, MA
NEUBERGER BERMAN TRUST COMPANY
Wilmington, DE
♪R.L. Associates
Princeton, NJ

Contracting/Building Supplies

Alarms of Berkshire County
Pittsfield, MA
Cardan Construction, Inc.
Pittsfield, MA
County Concrete Corp.
Pittsfield, MA
Dettinger Lumber Co., Inc.
Pittsfield, MA
DRESSER-HULL COMPANY
Lee, MA
Harris Rebar Boston, Inc.
Toronto Ontario Canada
♪Petricca Industries, Inc.
Pittsfield, MA
PUROFIRST a division of Cardan Constructions, INC.
Pittsfield, MA
S & A Supply, Inc.
Great Barrington, MA
David J. Tierney, Jr., Inc.
Pittsfield, MA
Peter D. Whitehead, Builder
Great Barrington, MA
W.E. Williams Paving, Inc.
West Stockbridge, MA

Education

Belvoir Terrace
New York, NY
Berkshire Country Day School
Lenox, MA
Berkshire Community College
Pittsfield, MA
♪Camp Greylock
Becket, MA
Massachusetts College of Liberal Arts
North Adams, MA
Valleyhead, Inc.
Lenox, MA

Energy/Utilities

The Berkshire Gas Company
Pittsfield, MA
ESCO Energy Services, Co.
Pittsfield, MA
General Systems Company, Inc.
Pittsfield, MA
Massachusetts Electric Company
Northampton, MA
♪Ray Murray, Inc.
Lee, MA
♪Pittsfield Generating Company
Pittsfield, MA
♪Sweatland/Payless Oil
Pittsfield, MA
VIKING FUEL OIL CO., INC.
West Hartford, CT
Western Mass. Electric Company
West Springfield, MA

Engineering

Foresight Land Services
Pittsfield, MA

Environmental Services

MAXYMILLIAN
TECHNOLOGIES, INC.
Pittsfield, MA
Nowick Environmental
Associates
Springfield, MA

Financial Services

♪THE BERKSHIRES CAPITAL
INVESTORS
Winnetka, IL
SHEILA H. CASELEY,
CLU, CFC
Lenox, MA
Mr. Norman J. Ginstling
New York, NY
♪Kaplan Associates L.P.
Manhasset, NY
PaineWebber
Pittsfield, MA
Rothstein-Lechtman Associates
Fairfield, NJ
ERNEST S. SAGALYN, CLU
Lenox, MA
MARK SELKOWITZ
INSURANCE AGENCY LLC
Pittsfield, MA

High Technology/Electronics

CABLEVISION SYSTEMS
CORPORATION
Bethpage, NY
♪New Yorker Electronics Co., Inc.
Mamaroneck, NY

Insurance

Bader Insurance Agency, Inc.
West Springfield, MA
♪Berkshire Mutual Insurance
Company
Pittsfield, MA
BERKSHIRE LIFE
INSURANCE
Pittsfield, MA
Coakley, Pierpan, Dolan &
Collins Insurance Agency, Inc.
Adams & Williamstown, MA
Robert J. DeValle CLU CHFC
Springfield, MA
McCormick, Smith & Curry
Pittsfield, MA
Minkler Insurance Agency, Inc.
Stockbridge, MA
Reynolds, Barnes & Hebb, Inc.
Pittsfield, MA
MARK SELKOWITZ
INSURANCE AGENCY LLC
Pittsfield, MA
Wheeler & Taylor Inc.
Great Barrington, MA

Legal

♪Frank E. Antonucci, Attorney at
Law
Lenox, MA
♪Braverman and Associates
New York, NY
CAIN, HIBBARD, MYERS
& COOK
Pittsfield, MA
♪Certilman, Balin, Adler &
Hyman
East Meadow, NY
Cianflone & Cianflone, P.C.
Pittsfield, MA
Michael J. Considine, Attorneys
at Law
Lenox, MA
Deely & Deely Attorneys
Lee, MA
♪Feinstein & Nisnewitz
Bayside, NY
Joel S. Greenberg, P.C., Attorney
at Law
Pittsfield, MA
Philip F. Heller & Associates
Lenox, MA
Jonas and Welsch
South Orange, NJ
Ellen C. Marshall, Esq.
West Orange, NJ
♪Schragger, Lavine & Nagy
West Palm Beach, FL
♪Lester M. Shulklapper, Esq.
Albany, NY

Lodging/Where to Stay

APPLE TREE INN &
RESTAURANT
Lenox, MA
Applegate Inn
Lee, MA
A Bed & Breakfast in the
Berkshires
Richmond, MA
Birchwood Inn
Lenox, MA
Best Western Black Swan Inn
Lee, MA
BLANTYRE
Lenox, MA
Broken Hill Manor
Sheffield, MA
Brook Farm Inn, Inc.
Lenox, MA
Christine's Bed & Breakfast
Housatonic, MA
CLIFFWOOD INN
Lenox, MA
Cornell Inn
Lenox, MA
Federal House Inn
South Lee, MA
♪The Gables Inn
Lenox, MA
♪Gateways Inn & Restaurant
Lenox, MA
Howard Johnson
Lenox, MA
The Inn at Richmond
Richmond, MA
♪The Inn at Stockbridge
Stockbridge, MA
THE RED LION INN
Stockbridge, MA
♪The Roeder House Bed &
Breakfast
Stockbridge, MA
♪Rookwood Inn
Lenox, MA
SATINWOOD AT SCARNAGH
North Egremont, MA
The Village Inn
Lenox, MA
♪Walker House
Lenox, MA
The Weathervane Inn
South Egremont, MA
WHEATLEIGH HOTEL
& RESTAURANT
Lenox, MA
Whistler's Inn
Lenox, MA
The Williams Inn
Williamstown, MA
The Williamsville Inn
West Stockbridge, MA
Windflower Inn, Inc.
Great Barrington, MA

Manufacturing/Industrial

♪Barry L. Beyer, Packing
Consultant
North Caldwell, NJ
BROADWAY MANUFAC-
TURING SUPPLY CO.
New York, NY
CRANE & COMPANY, INC.
Dalton, MA
Dave's Custom Lighting &
Custom Shades
Spring Valley, NY
♪French Textiles
Wayne, NJ
GE PLASTICS
Pittsfield, MA
KOPPERS CHOCOLATES
New York, NY
SHEFFIELD PLASTICS, INC.
Sheffield, MA
SpaceNow! Corporation
Newark, NJ
TEXTRON INC.
Providence, RI
Young Windows Inc.
Conshohocken, PA

Printing/Publishing

Laurin Publishing Co., Inc.
Pittsfield, MA
♪Pindar Press
New York, NY
QUALITY PRINTING COMPANY, INC.
Pittsfield, MA
THE STUDLEY PRESS, INC.
Dalton, MA
SULLIVAN PAPER CO., INC.
West Springfield, MA
WALDEN PRINTING COMPANY
Walden, NY

Real Estate

♪Barrington Associates Realty Trust
Agawam, MA
♪Cohen & White Associates
Lenox, MA
Copake Realty
Copake, NY
Corashire Realty Inc.
Great Barrington, MA
Evergreen Buyer Brokers of the Berkshires
Lenox, MA
The Havers
Great Barrington, MA
INLAND MANAGEMENT CORPORATION
Williamstown, MA
Roberts & Associates Realty, Inc.
Lenox, MA
Stone House Properties, LLC
West Stockbridge, MA
Dennis G. Welch
Lenox, MA
Wheeler & Taylor
Great Barrington, MA

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Lenox, MA
Applegate Inn
Lee, MA
BLANTYRE
Lenox, MA
♪Cafe Lucia
Lenox, MA
Church Street Cafe
Lenox, MA
♪Gateways Inn & Restaurant
Lenox, MA
THE RED LION INN
Stockbridge, MA
Roseborough Grill
Lenox, MA
The Village Inn
Lenox, MA
WHEATLEIGH HOTEL & RESTAURANT
Lenox, MA

Retail/Where to Shop

Arcadian Shop
Lenox, MA
Becket General Store, Inc.
Becket, MA
♪Carr Hardware and Supply Co., Inc.
Pittsfield, MA
COUNTRY CURTAINS MAIL ORDER, INC.
Stockbridge, MA
Dave's Custom Lighting & Custom Shades
Spring Valley, NY
Gatsbys, Great Barrington, Williamstown, Lee, Great Barrington, MA
♪Guido's Fresh Marketplace
Great Barrington & Pittsfield, MA
HOUSATONIC CURTAIN CO.
Housatonic, MA
K.B. TOYS, INC.
Pittsfield, MA
Mistral's International, Provence in the Berkshires
Great Barrington, MA
Monterey General Store
Monterey, MA
Mary Stuart Collections
Lenox, MA
T.P. Saddleblanket and Trading Co.
Great Barrington, MA
TALBOTS
Hingham, MA
WARD'S NURSERY & GARDEN CENTER
Great Barrington, MA
Windy Hill Farm Garden Center/ Nursery
Great Barrington, MA
R.W. Wise, Goldsmiths, Inc.
Lenox, MA
Viking Office Products
Torrance, CA
Williams & Sons Country Store
Stockbridge, MA
Wohrles Foods, Inc.
Pittsfield, MA

Science/Medical

510 Medical Walk-In
Pittsfield, MA
Berkshire Eye Center
Pittsfield, MA
The Berkshire Stuttering Center
Lenox, MA
♪Stanley E. Bogaty, M.D.
Port Jefferson, NY
Dorella L. Bond, Ph.D.
Glastonbury, CT
Michael Ciborski, M.D.
Pittsfield, MA
♪Lewis R. Dan, M.D.
Miami Beach, FL
David M. Grygier, M.D.
Pittsfield, MA
Leon Harris MD
New City, NY
♪Dr. Fred Hochberg
New York, NY & Tenafly, NJ
Philip F. Mamolito D.M.D.
Lenox, MA
♪McClelland Health Systems
Lee, MA
♪Plastics Technology Laboratories, Inc.
Pittsfield, MA
Donald William Putnoi
Waltham, MA
♪Robert K. Rosenthal, M.D.
Boston, MA
♪Royal Health Care Services of NY
New York and Long Island
Dr. Arthur Schon
Hastings-on-Hudson, NY

Services

♪Abbott's Taxi Services
Lee, MA
Adams Laundry and Dry Cleaning Company
Adams, MA
Aladco
Adams, MA
Alarms of Berkshire County
Pittsfield, MA
♪C.T. Brigham Company, Inc.
Pittsfield, MA
Culligan Water Conditioning, Inc.
Lenox, MA
Epoch Assisted Living at Melbourne
Pittsfield, MA
The Haupt Tree Company, Inc.
Sheffield, MA
ICM ARTISTS, LTD.
New York, NY
♪The Marlebar Group
North Miami Beach,FL
♪New England Dynamark Security Center
Pittsfield, MA
♪Security Self Storage
Pittsfield, MA
Tobi's Limousine Service
Lenox, MA

Software/Information

♪Berkshire Information Systems Inc.
Lenox, MA
♪LAM Associates, Ltd.
Cambridge, MA
♪Pilson Communications, Inc.
Chappaqua, NY

Tourism/Resorts

Camp Greylock, Inc.
New York, NY
CANYON RANCH
Lenox, MA

Names listed as of June 1, 2001

JULY AT TANGLEWOOD

Friday, June 29, at 8:30

JUILLIARD STRING QUARTET

BEETHOVEN, BARTÓK, MENDELSSOHN

Saturday, June 30, at 5:45

"A PRAIRIE HOME COMPANION AT TANGLEWOOD"
with GARRISON KEILLOR

Sunday, July 1, at 2:30

JUILLIARD STRING QUARTET

MOZART, SCHOENBERG, BEETHOVEN

Monday, July 2, at 8:30
Thursday, July 5, at 8:30
Programs Marking the 50th Anniversary of Schoenberg's Death

PETER SERKIN AND FRIENDS

HAYDN and SCHOENBERG

Friday, July 6, at 6 (Prelude)

MEMBERS OF THE BSO—Music of PONCHIELLI and MOZART

Friday, July 6, at 8:30—Opening Night Concert

BSO—SEIJI OZAWA, conductor
MSTISLAV ROSTROPOVICH, cello
STEVEN ANSELL, viola

BEETHOVEN Symphony No. 8
STRAUSS *Don Quixote*

Saturday, July 7, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
ITZHAK PERLMAN, violin

MOZART Serenade No. 6, *Serenata notturna*
MOZART Violin Concerto No. 5 in A, K.219
STRAUSS *Ein Heldenleben*

Sunday, July 8, at 2:30

PITTSBURGH SYMPHONY ORCHESTRA
MARISS JANSONS, conductor

MOZART Symphony No. 35, *Haffner*
STRAUSS Suite from *Der Rosenkavalier*
TCHAIKOVSKY Symphony No. 5

Sunday, July 8, at 8:30
Marking the 50th Anniversary of Schoenberg's Death

PETER SERKIN, piano

SCHOENBERG and HAYDN

Wednesday, July 11, at 8:30

MATTHIAS GOERNE, baritone
ERIC SCHNEIDER, piano

SCHUBERT *Die schöne Müllerin*

Thursday, July 12, at 8:30

CHANTICLEER

Music venerating the Virgin Mary

Friday, July 13, at 6 (Prelude)

MEMBERS OF THE BSO—Music of RAVEL, GUBAIDULINA, and DVOŘÁK

Friday, July 13, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
GWENDOLYN BRADLEY, MARGARET LATTIMORE, GORDON GIETZ, and THOMAS MOHR, vocal soloists
TANGLEWOOD FESTIVAL CHORUS
PALS CHILDREN'S CHORUS

MENDELSSOHN Suite from *A Midsummer Night's Dream*
ORFF *Carmina burana*

Saturday, July 14, at 8:30

BSO—SEIJI OZAWA, conductor
YO-YO MA, cello

CORIGLIANO Symphony No. 2 for String Orchestra (2000)
DVOŘÁK Cello Concerto

Sunday, July 15, at 2:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
MATTHIAS GOERNE, baritone
HAN-NA CHANG, cello

BRITTEN Passacaglia and Four Sea Interludes from *Peter Grimes*
MAHLER *Rückert-Lieder*
SAINT-SAËNS Cello Concerto No. 1
RAVEL *Rapsodie espagnole*

Tuesday, July 17, at 8:30

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, conductor

To include music of JOHN WILLIAMS and a tribute to HARRY WARREN, composer for BUSBY BERKELEY's films.

Wednesday, July 18, at 8:30

MITSUKO UCHIDA, piano

SCHUBERT and WEBERN

Thursday, July 19, at 8:30

YO-YO MA, cello
EMANUEL AX, piano
PAMELA FRANK, violin
WILLIAM HUDGINS, clarinet

BRAHMS, MENDELSSOHN, DANIELPOUR (world premiere)

Friday, July 20, at 6 (Prelude)

MEMBERS OF THE BSO—Music of STRAVINSKY, RAVEL, and DELAGE

Friday, July 20, at 8:30

BSO—SIR ANDREW DAVIS, conductor
EMANUEL AX, piano

BEETHOVEN *Egmont* Overture; Piano Concerto No. 4
DELIUS *The Walk to the Paradise Garden*
STRAVINSKY Symphony in Three Movements

Saturday, July 21, at 8:30

BSO—SEIJI OZAWA, conductor
PETER SERKIN, piano
TANGLEWOOD FESTIVAL CHORUS

VERDI *Four Sacred Pieces*
BRAHMS Piano Concerto No. 1

Sunday, July 22, at 2:30

BSO—JAMES CONLON, conductor
FRANK PETER ZIMMERMANN, violin

BRAHMS Violin Concerto
WAGNER Overture to *Rienzi*; Prelude to Acts I and III of *Lohengrin*; Overture to *Tannhäuser*

Monday, July 23, at 8:30

YEFIM BRONFMAN, piano

BERG, SALONEN, PROKOFIEV, BRAHMS

Sunday, July 22, at 8 and
Monday, July 23, at 2:30
(Open Dress Rehearsals)
Tuesday, July 24, at 8 and
Wednesday, July 25, at 8

TMC VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA (*L'Heure espagnole*) and
ROBERT SPANO (*L'Enfant et les sortilèges*), conductors
DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

RAVEL *L'Enfant et les sortilèges* (concert performance) and *L'Heure espagnole* (fully staged)

Thursday, July 26, at 8:30

EMERSON STRING QUARTET
YEFIM BRONFMAN, piano

HAYDN, SHOSTAKOVICH, SCHUMANN

Friday, July 27, at 6 (Prelude)

MEMBERS OF THE BSO with JOHN MARK AINSLEY, tenor—Music of VAUGHAN WILLIAMS and DVOŘÁK

Friday, July 27, at 8:30

BSO—HUGH WOLFF, conductor
JOSHUA BELL, violin

SHENG "From the Mountains" and "From the Savage Land" from *Postcards*
BERNSTEIN Serenade (after Plato's *Symposium*)
BEETHOVEN Symphony No. 6, *Pastoral*

Saturday, July 28, at 8:30

BSO—ROBERT SPANO, conductor
KATARINA KARNÉUS, mezzo-soprano
JOHN MARK AINSLEY, tenor
DAVID PITTSINGER, bass-baritone

HARBISON *The Most Often Used Chords*
TCHAIKOVSKY Serenade for Strings
STRAVINSKY *Pulcinella* (complete)

Sunday, July 29, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—SEIJI OZAWA, conductor
YEFIM BRONFMAN, piano

BEETHOVEN Piano Concerto No. 3
SHOSTAKOVICH Symphony No. 5

Tuesday, July 31, at 8:30

TANGLEWOOD ON PARADE
(Afternoon events begin at 2pm; fireworks to follow concert)

BSO; BOSTON POPS ORCHESTRA; TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ANDRÉ PREVIN, conductors

Music of VERDI, BRITTEN, BRUBECK, WILLIAMS, and TCHAIKOVSKY

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

2001 TANGLEWOOD MUSIC CENTER SCHEDULE

(All events take place in Seiji Ozawa Hall unless otherwise noted.)

Sunday, June 24, at 8:30 p.m.
BACH Arias

Sunday, July 1, at 10 a.m.
TMC Chamber Concert
Music of RAVEL and CRUMB

Sunday, July 1, at 6 p.m.
Opening Exercises (free admission; open to the public)

Sunday, July 1, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC Orchestra—Seiji Ozawa and Robert Mann, conductors
MOZART Symphony No. 40
BARTÓK Concerto for Orchestra

Monday, July 2, at 2:30 p.m.
(Chamber Music Hall)
TMC Chamber Concert
Works for low brass instruments

Sunday, July 8, at 10 a.m.
TMC Vocal Chamber Concert
SCHOENBERG, MANOFF, BRITTEN, MESSIAEN, POULENC, CRUMB, and VILLA-LOBOS

Monday, July 9, at 2:30 p.m.
(Chamber Music Hall)
TMC Chamber Concert
POULENC, HINDEMITH, HARBISON, and MOZART

Monday, July 9, at 5 p.m. and 8:30 p.m.
Tuesday, July 10, at 5 p.m. and 8:30 p.m.
TMC String Quartet Marathon
(Prelude Concert on Tuesday, July 10, at 4:30 p.m.—BEETHOVEN *Grosse Fuge*)

Sunday, July 15, at 10 a.m.
TMC Chamber Concert
MOZART, BARTÓK, and BRAHMS

Monday, July 16, at 2:30 p.m.
TMC Vocal Concert
BEETHOVEN, POULENC, SCHOENBERG, IBERT, and DEFEO

Monday, July 16, at 8:30 p.m.
The Daniel and Shirlee Freed Endowed Concert
TMC Orchestra—James Conlon, conductor
Women of the Tanglewood Festival Chorus
PALS Children's Chorus
MAHLER Symphony No. 3

Sunday, July 22, at 10 a.m.
TMC Chamber Concert
GOLIJOV, DUTILLEUX, MOZART, SCHULHOFF, and SHOSTAKOVICH

Sunday, July 22, at 8* and
Monday, July 23, at 2:30*
(Open Dress Rehearsals)
Tuesday, July 24, at 8*
Wednesday, July 25, at 8* (all Theatre)
TMC VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA (*L'Heure espagnole*) and ROBERT SPANO (*L'Enfant et les sortilèges*), conductors
DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
RAVEL *L'Enfant et les sortilèges* (concert performance) and *L'Heure espagnole* (fully staged)

Saturday, July 28, at 2:30
TMC and Jacob's Pillow Collaboration: Composer-Choreographer Lab
To include works of LOUIS ANDRIESSEN with choreography by BEPPIE BLANKERT

Sunday, July 29, at 10 a.m.
TMC Chamber Concert
BEETHOVEN, FAURÉ, and BRAHMS

Sunday, July 29, at 8:30 p.m.
TMC Chamber Concert
SHENG, MENDELSSOHN, BARTÓK, and BEETHOVEN

Monday, July 30, at 8:30 p.m.
Berkshire Night
TMC Chamber Concert—Stefan Asbury, conductor
STRAVINSKY, HAYDN, VARÈSE, WEILL, and GIL EVANS

Tuesday, July 31, at 8:30*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ANDRÉ PREVIN, conductors
VERDI, BRITTEN, BRUBECK, WILLIAMS, and TCHAIKOVSKY

Sunday, August 5, at 10 a.m.
TMC Chamber Concert
TAN DUN, BRAHMS, MOZART, and MAW

Sunday, August 5, at 8:30 p.m.
TMC Chamber Concert
SCHULLER, KNUSSEN, and DVOŘÁK

Thursday, August 16, at 1:30 p.m.
TMC Vocal Concert
WOLF *Italienisches Liederbuch* (complete)

Thursday, August 9, through
Tuesday, August 14
FESTIVAL OF CONTEMPORARY MUSIC
Oliver Knussen, director
Charles Wuorinen, composer-in-residence
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from the National Endowment for the Arts, the Helen F. Whitaker Fund, and The Aaron Copland Fund for Music
Complete program information available at the Main Gate.

Thursday, August 16, at 8:30 p.m.
TMC Chamber Concert (Theatre)
BERG and SCHOENBERG
(Prelude Concert at 6:30 p.m.—SCHUBERT Octet)

Friday, August 17, at 1:30 p.m.
TMC Vocal Concert
ROREM *Evidence of Things Not Seen* (complete)

Sunday, August 19, at 10 a.m.
TMC Chamber Concert
Music of BEETHOVEN and FAURÉ

Sunday, August 19, at 2:30 (Shed)*
Leonard Bernstein Memorial Concert
Made possible by generous endowments, established in perpetuity, by Dr. Raymond and Hannah H. Schneider, and an anonymous donor
To benefit the Tanglewood Music Center
TMC Orchestra—Roberto Abbado, conductor
Gianluca Cascioli, piano
Music of BERNSTEIN and BERLIOZ
(Prelude Concert in Ozawa Hall at 12:30 p.m. —BEETHOVEN and SCHUBERT)

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time. Admission is $20 for TMC Orchestra concerts, $10 for other TMC concerts and recitals in Ozawa Hall. Friends of Tanglewood at the $100 level or higher receive free admission to TMC Ozawa Hall concerts by presenting their membership cards. Advance ticket ordering information is mailed to Friends of Tanglewood. Further information about TMC events is available at the Tanglewood Main Gate or by calling (413) 637-5230. Please note that programs are subject to change.

The Tanglewood Music Center is supported in part by the National Endowment for the Arts.



2001 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule

(All events take place in Seiji Ozawa Hall unless otherwise noted)

Thursday, July 19, at 1 p.m.
"From the Top" radio broadcast

Thursday, July 19, at 4 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti, conductor—STRAUSS, RODRIGO, HUSA, HOLST

Saturday, July 21, at 2:30 p.m.
BUTI Young Artists Orchestra, Lan Shui, conductor—RESPIGHI, RIMSKY-KORSAKOV, DVOŘÁK

Monday, July 23, at 6 p.m.
Monday, July 30, at 6 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Thursday, August 2, at 4 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti, conductor

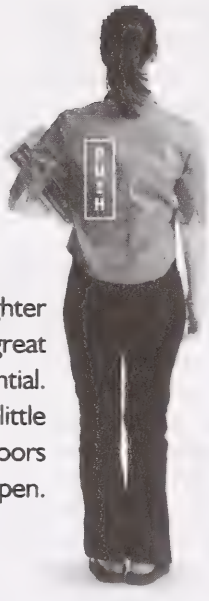
Saturday, August 4, 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose, conductor—CORNELL, PISTON, FRANCK

Sunday, August 5, at 6 p.m.
BUTI Young Artists Vocal Program, Ann Howard Jones, conductor—MOZART, MERRYMAN, and Opera Choruses

Monday, August 6, at 6 p.m.
Wednesday, August 15, at 6 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Saturday, August 18, 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose, conductor—SIBELIUS, RACHMANINOFF

Tickets available one hour before concert time. Admission is $10 for BUTI Orchestra concerts, free to all other BUTI concerts. For more information about BUTI concerts, call (413) 637-1430.



Your daughter has great potential. Push her a little and doors will open.

ALBANY ACADEMY for GIRLS

Pre-K through grade 12
518-463-2201
admissions@albanyacademyforgirls.org

Eine Kleine Night Class.

For information on our offerings call 413-499-4660, ext. 242.

PITTSFIELD · GREAT BARRINGTON · Berkshire Community College
www.cc.berkshire.or

Massachusetts College *of Liberal Arts*
NORTH ADAMS, MASSACHUSETTS

Expanding Minds.
Growing Opportunities.

375 Church Street
North Adams, MA 01247
800-292-6632 www.mcla.mass.edu

A leader in girls' education...
WESTOVER SCHOOL
Middlebury, CT



Rigorous college prep. program for girls: boarding & day, grades 9-12

Advanced Placement in 14 subjects

Joint programs in:
•Music with the Manhattan School of Music
•Dance with the School of Dance Connecticut
•Math/Science with Rensselaer Polytechnic Institute

New Athletic complex to open in Fall '01

Plans for new Perfoming Arts center

Students representing 14 countries and 21 states

For more information, please contact:
Office of Admission • Westover School
P.O. Box 847 • Middlebury, CT 06762
phone: (203) 758-2423 • fax: (203) 577-4588
e-mail: admission@westoverschool.org

Each summer the Tanglewood Music Center offers tuition-free Fellowships to 150 of the most talented young musicians in the world. They rely on your support. Become a Fellowship Sponsor this summer.

Tanglewood Music Center

For more information please contact Tracy Wilson in the Tanglewood Friends Office or call (413) 637-5274.

See how much your child can learn.

- *A co-ed college preparatory school*
- *Grades 9-12, boarding and day*
- *Active, hands-on academics*
- *8-10 students per class*
- *Strong college placement record*

518-794-6008
www.darrowschool.org

Darrow School
In the Berkshires on Route 20, at the NY-MA state line



Evening at Pops, Sundays at 8pm starting July 8.

- Programming That Inspires and Entertains
- Unique Local Perspectives
- Lifelong Learning Opportunities for All
- Services For Educators

WGBY

Without the Public, It Would Just Be Television.

CULTURAL HAPPENINGS
In the Berkshires, *America's Premier Cultural Resort*
Brought to you by the Berkshire Cultural Alliance

June 22 – July 31, 2001

Armstrong Chamber Concerts
Roxbury, CT (860) 868-0522
www.acc.tsx.org
Roxbury Summer Outdoor Concert July 21 at 6pm. FREE.

Arrowhead, Home of Herman Melville
Pittsfield, (413) 442-1793
www.mobydick.org
Tours of Herman Melville's home. Exhibition of Frank Stella's Moby-Dick prints. Daily.

Aston Magna Festival
Great Barrington, (413) 528-5395
www.astonmagna.org
Baroque and classical music concerts on period instruments. St. James Ch. 6pm 7/7, 14, 21, 28.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
On The 20th Century, 6/21-7/14; *Suddenly Last Summer*, 7/16-8/4. Stage II: *Love & Happiness.*

Berkshire Artisans/Lichtenstein Center for the Arts
Pittsfield, (413) 499-9348
www.berkshireweb.com/artisans
Franko Pelligrino & William Bond Walker thru 7/14; Jeff Slomba thru 9/1. Reception 7/27.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Open daily 10-5. Outdoor contemporary sculpture exhibit through 9/23.

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces-225 voices, soloists, Springfield Symphony. 7/7, 14, 21, 28 at 8 pm.

Berkshire Community College
Pittsfield, (413) 499-4660 ext. 374
www.cc.berkshire.org
Lifelong learning opportunities--Elderhostel--Noncredit offerings for the entire community.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Now open! *The Fine Art of Craft: 1801-2001.* A celebration of the changing nature of craft.

Berkshire Opera Company
Great Barrington, (413) 644-9000
www.berkop.org
Così Fan Tutte. July 14-28. Fully staged and performed with supertitles. Tix: (413) 644-9000.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
HMS Pinafore 6/21-7/7; *Awake and Sing* 7/10-7/28; *This is Our Youth* 6/14-7/18.

Berkshire Wildlife Sanctuaries
Lenox, (413) 637-0320
www.massaudubon.org
Naturalist guided canoe trips-6/23, 30, 7/7, 14, 21, 22, 28. Preregistration required.

Clark Art Institute
Williamstown, (413) 458-2303
www.clark.williams.edu
June 17 – Sept. 9, *Impression: Painting Quickly in France, 1860-1890.* Tickets: 1-860- THE CLARK.

Contemporary Artists Center & Gallery
North Adams, (413) 663-9555
www.thecac.org
Exhibitions, lectures, "Downtown Installations," artists' residencies, Wed-Sun. Free.

Dark Ride Project-Art Exhibition
North Adams, (413) 664-9555, 663-6662
www.darkrideproject.org
The most unusual art exhibition in the world. Wed-Sun; next to Natural Bridge State Park.

Hancock Shaker Village
Pittsfield, (800) 817-1137
www.hancockshakervillage.org
200 year old restored Shaker site, farm. *Inside Outsider Art*, visionary art exhibition.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
Premier international dance festival complemented by free events, June 20-August 26.

MASS MoCA
North Adams, (413) 662-2111
www.massmoca.org
Philip Glass 7/13 & 14; Merengue Dance Party 7/28; films, and more all summer long.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
7/5–7/22 *Song* by Athol Fugard. 7/26–8/5 *Last Train to Nibroc* by Arlene Hutton.

The Mount, Edith Wharton Restoration
Lenox, (413) 637-1899
www.edithwharton.org
National Historic landmark showing her design principles. Daily restoration tours 9-5.

The Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
National touring exhibition, *Norman Rockwell: Pictures for the American People.*

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Acclaimed *Coriolanus* opens the new 428-seat, air-conditioned Founder's Theatre in June.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs.-Sat., 11-4. July 7: 18th Century Day, hands-on activities.

Stageworks at North Pointe
Kinderhook, NY (518) 822-9667
www.stageworkstheater.org
The Countess June 27 to July 15. $12-$20 Wed. thru Sun. Times vary. Discounts available.

The Theater Barn
New Lebanon, NY (518) 794-8989
www.theaterbarn.com
Always, Patsy Cline 6/28-7/8; *Ten Little Indians* 7/12-7/22; *Have A Nice Day* 7/26- 8/5.

Western Gateway Heritage State Park
North Adams, (413) 663-6312
Hoosac Tunnel Exhibit, Children's Programs, Walking Tours, Outdoor Concerts & More.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.williams.edu/wcma
American Dreams: American Art Before 1950.
Opening 6/30. Tu-Sa 10-5, Su 1-5.
Free admission.

Williamstown Theatre Festival
Williamstown, (413) 597-3399
www.WTFestival.org
One Mo' Time 6/20-7/1; *The Winter's Tale* 7/4-15; *The Man Who Had All the Luck* 7/18-29.



America's Premier Cultural Resort

Contact the Berkshire Visitors Bureau for Lodging Reservations – 800-237-5747
Space for these pages provided by The Studley Press, Inc.

Favorite Restaurants of the Berkshires



La Bruschetta

Food & Wine to Go!

Broad selection of Wine, Picnic Fare, Gourmet Pizza, Rotisserie Chicken, Fresh Pasta & Sauces, Bread, Pastry & Gelato.

1 Harris St., W. Stockbridge, MA • 413-232-7141

Dine In An Authentic 1771 Inn

just a mile from Tanglewood

Breakfast • English Tea • Dinner

16 Church St. Lenox

THE VILLAGE INN '71 RESTAURANT LODGING TAVERN

637-0020

備前 BIZEN

Gourmet Japanese Cuisine & Sushi Bar

Open 7 days for Lunch & Dinner

17 Railroad Street, Great Barrington, MA

Tatami Rooms 413-528-4343 Robata Bar

HUDSON'S Restaurant

CREATIVE CONTEMPORARY CUISINE

SUNSET VIEW

PORCH DINING

FULL LIQUOR LICENSE

DINNER, LUNCH & SUNDAY BRUNCH

50 STOCKBRIDGE ROAD, GT. BARRINGTON, MA

413-528-2002

www.hudsonsrestaurant.com

CUCINA ITALIANA

Enjoy Authentic Italian Food in the Berkshires



SERVING DINNER DAILY 4PM

TRATTORIA "IL VESUVIO"

ROUTES 7&20, Lenox, MA 01240 (413) 637-4904



Gateways Inn & Restaurant

Old world charm • exceptional accommodations • gourmet dining in a cozy, candlelit atmosphere • summer picnics • Sunday brunch

2000 Wine Spectator and James Beard Foundation awards.

Recommended by Gourmet, Boston Magazine and The Boston Globe.

51 Walker St., Lenox, MA

Reservations: 413-637-2532

www.gateways.com

Fabrizio and Rosemary Chiariello, owners

DAKOTA

STEAK, SEAFOOD & SMILES

Voted Best Overall Restaurant 8 years

Steaks • Maine Lobster • Prime Rib

Fresh Seafood • Extensive Salad Bar •

Sunday Brunch Buffet-Best in the Berkshires

Reservations • Phone Ahead Seating

413-499-7900 Pittsfield/Lenox Line

www.DakotaRestaurant.com

LENOX 218
RESTAURANT
218 MAIN STREET
Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare
Open 7 Days
637-4218
Northern Italian and American Cuisine

HONEST FOOD
JACKS GRILL
SATISFACTION GUARANTEED
Main St. Housatonic (413) 274-1000
The Best Darn Pot Roast in the Berkshires!
www.jacksgrill.com

Two GREAT reasons...



THORNES
MARKETPLACE
150 Main Street • Downtown Northampton
www.thornesmarketplace.com

A marketplace for fashion,
food, beauty, home, fitness
and the arts on 5 lively floors!

WINNER
Forbes Magazine
"Best of the Web"



TABLE & VINE®
Celebrating Life's Finer Pleasures

Over 7,000 fine wines, spirits, and gourmet foods in stock.

122 North King Street, Northampton (800) 474-2449
Shop Online at www.tableandvine.com

...to visit NORTHAMPTON, MASSACHUSETTS!



"It's near everything. But nothing comes close."

Mr. & Mrs. Robert Bush, Fox Hill residents

Robert and Jean Bush really like that Fox Hill Village offers stylish suburban living just minutes away from Boston. In fact, when we asked how Fox Hill Village compared to other communities, they didn't hesitate. They said one look was all it took. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community. *Developed by the Massachusetts General Hospital and the Hillhaven Corporation.*

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)



TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below.

ENDOWED ARTISTS POSITIONS

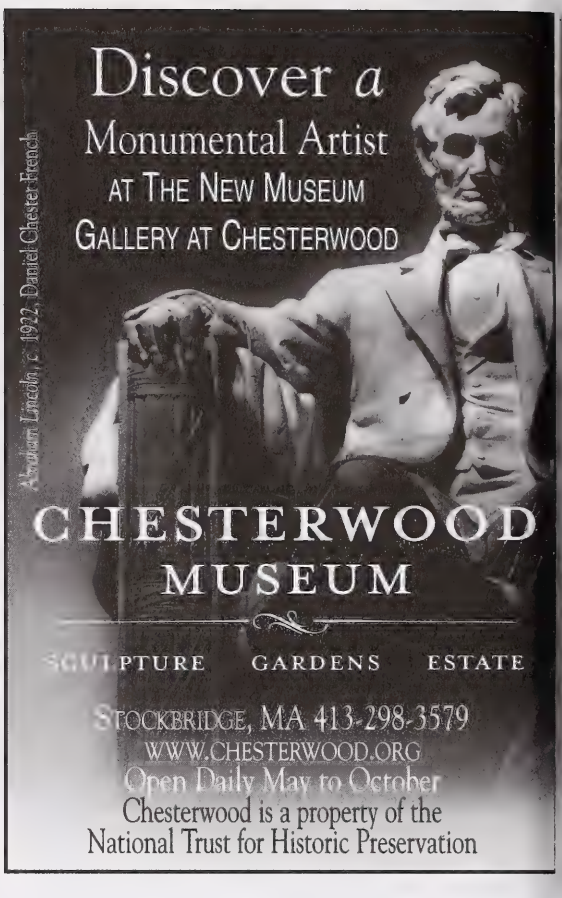
Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund
Harry and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman for Keyboard Faculty
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED GUARANTOR FELLOWSHIPS

Anonymous (1)
Baldwin Piano and Organ Co. Fellowship
Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt Jr. Memorial Fellowship
Andre Come Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Tanglewood Fellowships
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Resident Artist
John and Susanne Grandin Fellowship
Greve Foundation-John J. Tommaney Fellowship
Luke B. Hancock Foundation Fellowship
Jan Brett and Joe Hearne Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan and Ami Trauber Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin & Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship Fund
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
DeWitt and Wallace-Reader's Digest Fund Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship
Anna Sternberg & Clara J. Marum Fellowship
Miriam and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship

Continued on next page







58 New Rooms
Centrally Located
Continental Breakfast
Fitness Center • Free HBO

"More than a room it's Comfort."

1055 South St.(Rts.7 & 20)
Lenox-Pittsfield Line, MA
413-443-4714 • 800-228-5150
www.comfortinn.com/hotel/MA011

RAMADA
LIMITED®

INN & SUITES BERKSHIRES

Just 15 Minutes to Tanglewood
All Suites with Fireplaces
Extended Stay Facilities
All Major Credit Cards Welcome
59 New Rooms • Centrally Located
Continental Breakfast • Fitness Center
Conference Center • Business Rates

1350 W. Housatonic St. (Rt. 20)
Pittsfield, MA 01201
800-2-RAMADAS • 413-442-8714

Ushers/Programmers Instrumental Fellowship Honoring Bob Rosenblatt
Ushers/Programmers Vocal Fellowship
Tappan Dixey Brooks Memorial Fellowship
James V. Taylor and Caroline Smedvig Fellowship
William F. and Juliana W. Thompson Fellowship
Max Winder Memorial Fellowship

ENDOWED SUSTAINING FELLOWSHIPS

Mr. and Mrs. David B. Arnold Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Juliet Esselborn Geier Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward and Joyce Linde Fellowship
Lucy Lowell (1860 - 1949) Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
R. Armory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED SEMINAR SCHOLARSHIPS

Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship
Maurice Schwartz Scholarship Fund

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS

George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Scholarship Fund
Bernard and Harriet Bernstein Fund
George & Roberta Berry Supporting Organization Fund for TWD
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Northern California TMC Audition Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music Fund
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Eleanor Naylor Dana Visiting Artists Fund
Paul F. and Lori A. Deninger Scholarship
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elvin Tanglewood Fund
Elise V. and Monroe B. England Tanglewood Music Center
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Prize Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performing, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Lepofsky Family Educational Initiative Fund
Dorothy Lewis Fund
Kathryn Holmes & Edward M. Lupean & Diane Holmes Lupean Concert Fund
Samuel Mayes Memorial Cello Prize Fund
Merrill Lynch Fund
Charles E. Merrill Trust TMC Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert
Maurice Schwartz Scholarship Fund
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Evelyn and Phil Spitalny Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
TMC Opera Commission Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Prize Fund

Listed as of June 1, 2001

"Trust Your Face To A Facial Plastic Surgeon"

Edwin F. Williams, III, M.D. F.A.C.S.

A Leader and Educator on a National Level Dedicated to the Highest Standards of Surgical Excellence and Patient Care

NEW ENGLAND LASER AND COSMETIC SURGERY CENTER

On Site New York State Accredited Surgical Center



- Rhinoplasty
- Nasal Reconstruction
- Revision Nasal Surgery

Minimally Invasive Endoscopic

- Brow Lift ~ Eye Lift (Blepharoplasty)
- Chin, Cheek & Lip Augmentation
- Mid Face Lift/Face Lift
- Facial Peels/Laser Resurfacing
- Botox & Collagen Replacement Therapy
- Micronized Alloderm

Certified by the American Board of Facial Plastic and Reconstructive Surgeons

1072 Troy-Schenectady Road ~ Latham, New York 12110

(518) 786-7000 ~ (800) 747—2797

www.nelasersurg.com edwilliams@nelasersurg.com

See what we've drummed up for your kitchen











Cookware and Bakeware,
The best you can find,
Table Linens, Potholders,
Gadgets of every kind.
Rare and unique items
Culled from far and wide,
Gifts for the serious cook
Or the new groom and bride.
Small Appliances, Fine Cutlery,
Distinctive Condiments and Spice,
Handcrafted Wooden Bowls,
Even Helpful Advice.
Special orders are easy,
And we ship far or near,
We're Different Drummer's Kitchen,
And you'll love shopping here.







1-800-375-COOK

DIFFERENT DRUMMER'S KITCHEN

The Cook's Resource

374 Pittsfield Road, Lenox, MA • Thornes Marketplace, Northampton, MA • Stuyvesant Plaza, Albany, NY



CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra enters the new millennium well positioned to succeed in achieving its performance, education, and outreach goals and in preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support forty percent of the annual budget. The BSO salutes the donors listed below, whose capital and endowment contributions of $10,000 or more were made between September 1, 2000, and May 23, 2001. For further information, contact J. Carey Bloomfield, Director of Development, at (413) 637-5260, or Elizabeth P. Roberts, Director of Individual Giving, at (413) 637-5275.

$1,000,000 and Up

Anonymous (3)
Mr. and Mrs. John P. Eustis II
Mrs. Donald C. Heath

$500,000–$999,999

Liz and George Krupp

$250,000–$499,999

Nancy Lurie Marks Foundation
Mr. and Mrs. Thomas G. Stemberg

$100,000–$249,999

Anonymous (1)
Mr. and Mrs. Paul F. Deninger
Mr. and Mrs. Robert Kleinberg
Estate of Eunice M. Milliken
Estate of Katherine C. Taylor

$50,000–$99,999

Mr. Charles D. Berry
Bob and Lynn Daly
Estate of Constance Foster
Mrs. Haskell R. Gordon
Shari Loessberg and Christopher Smart
Estate of Charlotte McKenzie
Dr. Martin C. Mihm, Jr.
State Street Foundation

$25,000–$49,999

James B. and Suzannah C. Ames
Berkshire Life Insurance Company
Ms. Lynda Schubert Bodman
Estate of Frances Fahnestock
Estate of Grace Cornell Graff
Mr. and Mrs. Edwin A. Jaffe
Estate of Edith H. Supovitz

$10,000–$24,999

Anonymous (3)
Dr. and Mrs. Norman Atkin
Ms. Renee Burrows
Mrs. Nat Cole
Mr. and Mrs. Bruce Glassman
Estate of Mary Field Jackson
Jockey Hollow Foundation
The Edward MacCrone Charitable Trust
Estate of Irving W. Meeker
Jane and Robert Morse
Mrs. Robert M. Mustard
Sametz Blackstone Associates, Inc.
Mr. Roger Sametz
Mr. and Mrs. Joseph D. Spound
Estate of Arthur W. Strenge
Estate of Dixie Ward Wonders
The Cornelius and Muriel Wood Charity Fund

Williamstown – The Village Beautiful

Main Street Café

2001: THE SUMMER WIND

Sweeping into the Berkshires with
dazzling Festivals, stimulating Art
and exciting Cuisine

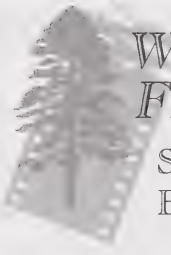
Celebrate the Season
In high spirits at the

Main Street Café

Lunch & Dinner
Afternoon & Evening Delights

Reservations Suggested
413-458-3210

16 Water Street
Williamstown, Massachusetts 01267



Williamstown Film Festival

Steve Lawson
Executive Director

The Third Season

"The beauty of the location makes
the Williamstown Film Festival
a draw for visitors to the Berkshires....
Massachusetts is fast becoming
Sundance East."
BOSTON GLOBE

September 21-30, 2001

Tel.: 413-458-9700
Fax: 413-458-2702
Email: filmfest@lycos.com
www.williamstownfilmfest.com

Visit the
new BSO
website at
www.bso.org!

WILLIAMS
COLLEGE
MUSEUM
OF ART

ART & LEARNING

75 YEARS

Tu-Sa 10-5, Su 1-5
free admission 413-597-2429

williams.edu/WCMA
Route 2 Williamstown

TDK®



Hear the Difference

Create perfect music recordings with TDK's high-performance CD recording devices and 100% Certified media. Whether burning your own mixes or archiving timeless performances, TDK delivers pristine audio quality. The proof is in the company we keep; the Boston Symphony Orchestra, Milan's La Scala Opera Theater and countless audio professionals depend on TDK. Learn more about the full line of CD recorders and media at the sweetspot of digital audio, www.tdk.com.

As sponsor of the 13th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring great music alive for thousands of children.



Baldwin.

The Concert Piano of the Tanglewood Legends.

Leonard Bernstein

Aaron Copland

Charles Dutoit

Lukas Foss

Serge Koussevitzky

Keith Lockhart

Charles Munch

Seiji Ozawa

Robert Spano

For more than sixty seasons, Baldwin pianos have performed with the masterful musicians of Tanglewood. The reason is simple. Every Baldwin piano is crafted to satisfy artists who require technical excellence, composers who seek the full spectrum of musical colors, and conductors who demand consistently superior performances. Listen to its golden tones and you'll know why Baldwin has remained the piano of choice for the legendary musicians of Tanglewood.



Baldwin

www.baldwinpiano.com

THE BERKSHIRES HABATAT GALLERIES THE BERKSHIRES



Representing The Finest Works In Contemporary Glass

117 STATE ROAD, GT. BARRINGTON, MA 01230 · 413.528.9123

He Continues To Make History



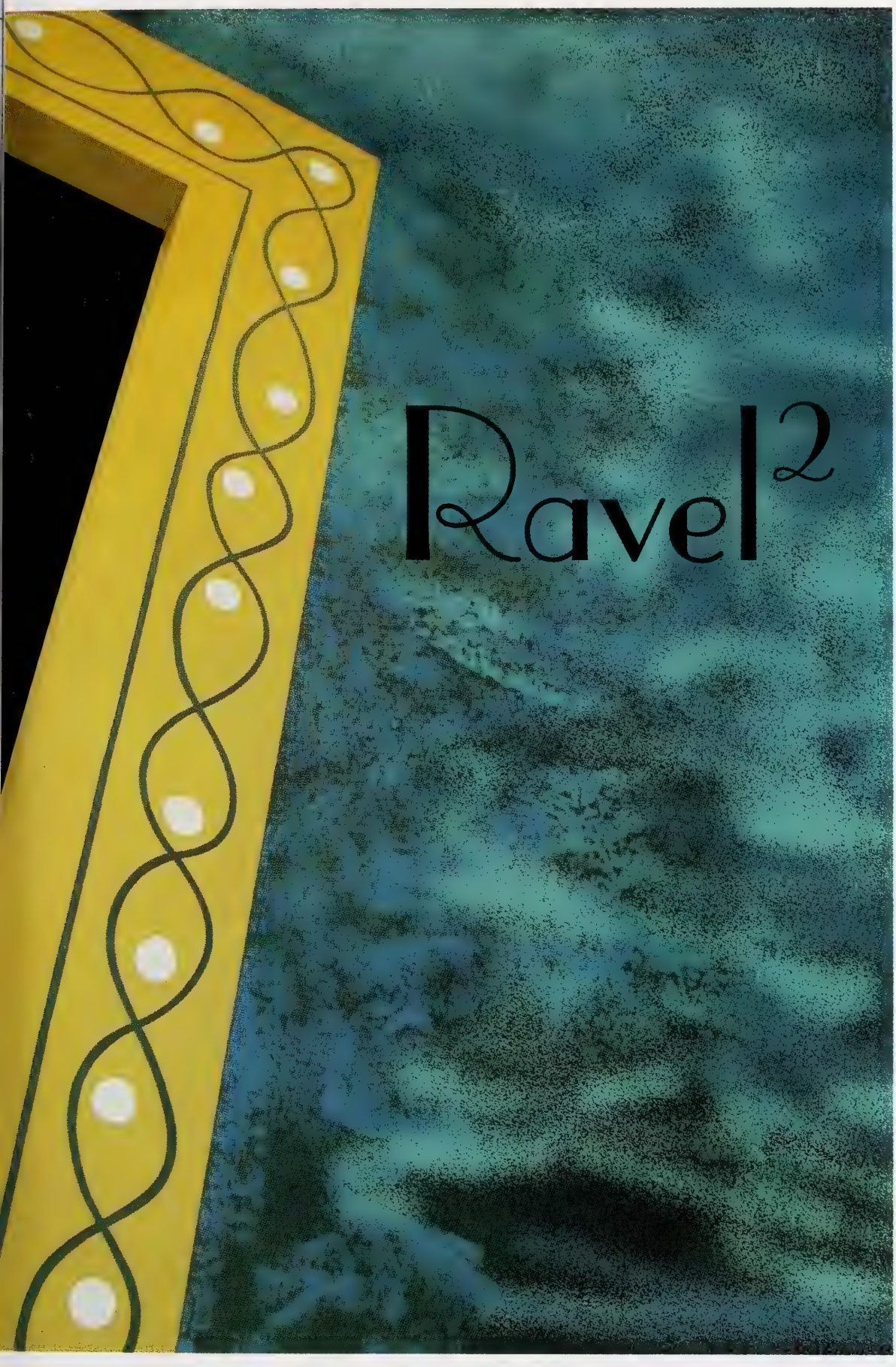
Bob Scott is no stranger to the brilliant tapestry of the past. As a history professor at Williams College for 44 years, Bob brought the lessons of history to life for an entire generation. Yet, like so many others at Kimball Farms, Bob continues his work with history lectures and discussions with his fellow residents…it's the art of conversation and the stimulation of ideas found throughout the Kimball Farms Retirement Community; you meet the most interesting people at Kimball Farms.

Choose from a variety of options to fit your lifestyle and specific needs including Independent Living, Assisted Living, and Skilled Nursing.

Lifecare Retirement As It Was Meant To Be

Kimball Farms

235 Walker Street, Lenox, MA 01240 (800) 283-0061 • (413) 637-7000
www.kimballfarms.org



TANGLEWOOD MUSIC CENTER JULY 24 – 25, 2001



Concepcion



Torquemada



Gonzalve



Ramiro



Torquemada



Don Inigo





TANGLEWOOD MUSIC CENTER

Tuesday, July 24, 2001, at 8 p.m.
Wednesday, July 25, 2001, at 8 p.m.

MAURICE RAVEL (1875-1937)

L'ENFANT ET LES SORTILÈGES
(THE CHILD AND THE ENCHANTMENTS)

Fantaisie lyrique
Music by Maurice Ravel
Libretto by Collette

ROBERT SPANO, conductor
MARC ASTAFAN, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

AND

L'HEURE ESPAGNOLE
(THE SPANISH HOUR)

Comic Opera in One Act
Music by Maurice Ravel
Libretto by Franc-Nohain

SEIJI OZAWA, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS
TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CHORUS

These performances are dedicated to the memory of Boris Goldovsky.



In Memoriam

Boris Goldovsky

(June 7, 1908–February 15, 2001)



Boris Goldovsky—conductor, pianist, lecturer, teacher, author, and opera impresario—died this past February at the age of ninety-two. He was known to millions of music lovers for his intermission commentaries during fifty years of Saturday-matinee broadcasts from the Metropolitan Opera from 1943 to 1990, and for his touring productions under the auspices of the Goldovsky Opera Theatre, which, between 1952 and 1984, brought fully staged operatic productions to more than 2,000 American cities and towns. But his immense impact on the opera field derived in large measure from his work as a teacher. He was associated with, among other institutions, the Curtis Institute of Music, the Cleveland Institute of Music, the New England Conservatory of Music, and, of course, the opera program at the Berkshire Music Center at Tanglewood (now the Tanglewood Music Center), having established that program along with Serge Koussevitzky in 1942. The numerous productions under his supervision at Tanglewood between 1942 and 1962 included many little-known works, as well as the American premieres of Mozart's *Idomeneo* and *La clemenza di Tito*.



Whitestone Photo

Rehearsing Lukas Foss's "Griffelkin" with the composer at center, Tanglewood 1956

Boris Goldovsky was born in Moscow, the son of violinist Lea Luboshutz and nephew of the famous pianist Pierre Luboshutz. Following the Russian Revolution his family escaped to Germany, where, in Berlin, having previously begun piano lessons with his uncle, he continued his piano lessons with Artur Schnabel, making his solo debut at thirteen with the Berlin Philharmonic. He studied composition and conducting at the Liszt Academy of Music in Budapest with Weiner and Dohnányi, and supplemented his musical education in France with general courses at the Sorbonne. He came to the United States in 1930 and enrolled as a conducting student with Fritz Reiner at the Curtis Institute of Music in Philadelphia, where his mother was already a faculty member. He was Reiner's assistant from 1933 to 1934 and later assisted Artur Rodzinski. After that he became head of the Opera Department of the Cleveland Institute of Music, later moving to Boston to teach at the New England Conservatory and the Longy School of Music.



Howard S. Babbitt, Jr.

Rehearsing Tchaikovsky's "Eugene Onegin," Tanglewood 1948, with (from left) Ilona Strasser, Ellen Faull, and Phyllis Curtin

It was in 1933, while studying with Reiner at Curtis, that Goldovsky was drawn into opera in a life-changing way, when he played for an opera workshop class given by the German stage director Ernst Lert. Previously he had experienced only indifferent, run-of-the-mill stagings; here he suddenly found himself so drawn into the plight of the characters in a scene from *La bohème* that he resolved from that point to pursue, through study and practice, the ideal performance of opera.



Whitestone Photo

Rehearsing Rossini's "Le comte Ory," Tanglewood 1958

The recipient of numerous awards and honorary doctorates, Goldovsky became known as one of the foremost piano virtuosos and interpretive artists of his day. He was also a renowned recital-lecturer and author whose numerous articles were published in leading magazines, and whose books include *Accents on Opera*, *Bringing Opera to Life*, and *My Road to Opera*, the latter including a chapter on "Koussevitzky and Tanglewood."

Goldovsky—"Mr. Opera," as he was known to millions—had a special affection for Boston and Tanglewood. In Boston, in 1946, he established the New England Opera Theatre; just over fifty years later he passed the mantle on to others by helping to establish the Boris Goldovsky Society at Boston Lyric Opera. At Tanglewood, besides teaching students the basic skills of movement and stagecraft, he also taught that everything they really needed to know is in the music—this was, as he himself observed, "good opera, the way I understand it." Among the many American singers he taught here (and elsewhere) were Leontyne Price, Shirley Verrett, Phyllis Curtin, Mildred Miller, Rosalind Elias, Thomas Stewart, Frank Guarrera, and Sherrill Milnes.

As was written soon after his death, "Mr. Goldovsky himself, and then his students, fundamentally changed the nature of operatic performance in this country and the public perception of the art." Opera became in their hands "the most precise, inclusive, accessible, and communicative of the performing arts." The Tanglewood Music Center dedicates this week's performances of Ravel's *L'Enfant et les sortilèges* and *L'Heure espagnole* to Mr. Goldovsky's memory with gratitude, affection, and, perhaps most significantly, the awareness that opera's debt to Boris Goldvosky is and will remain immeasurable.



Whitestone Photo

Preparing for Bernstein's "Trouble in Tahiti" with (from left) Seymour Lipkin, Leonard Bernstein, and Sarah Caldwell, Tanglewood 1952



MAURICE RAVEL
L'Enfant et les Sortilèges
(The Child and The Enchantments)

Fantaisie lyrique
Music by Maurice Ravel
Libretto by Colette

TANGLEWOOD MUSIC CENTER ORCHESTRA
TANGLEWOOD MUSIC CENTER VOCAL SOLOISTS
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CHORUS

ROBERT SPANO, conductor

MARC ASTAFAN, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

Characters in order of first vocal appearance

Tuesday, July 24, at 8 (Dress Rehearsal of July 22)		Wednesday, July 25, at 8 (Dress Rehearsal of July 23)
Amanda Crider	L'Enfant (The Child)	Erin Smith
Lynne McMurtry	Maman/La Tasse chinoise/La Libellule (Mama/The Chinese Cup/The Dragonfly)	Shannon Unger
Daniel Hoy	Le Chat/L'Horloge Comtoise (The Black Cat/The Grandfather Clock)	Mark Chaundy
Jason Switzer	Le Fauteuil/Un Arbre (The Armchair/A Tree)	Dann Mitton
Shannon Mercer	La Bergère/Une Pastourelle/La Chauve-Souris/ La Chouette (The Easy Chair/A Country Lass/The Bat/The Screech-owl)	Martha Guth
Andrew Meyer	La Théière/Le Petit Vieillard (L'Arithmétique)/ La Rainette (The Black Wedgwood Teapot/ The Little Old Man [Arithmetic]/The Tree Frog)	Randall Umstead
Tracy Rhodus	Le Feu/La Princesse/Le Rossignol (The Fire/The Princess/The Nightingale)	Jane Archibald
Eudora Brown	Un Pâtre/La Chatte/L'Ecureuil (A Herdsman/The White Cat/The Squirrel)	Erika Rauer
BUTI Chorus	Meubles/Pâtres & Pastoures/Chiffres/Arbres (Furniture/Herdsmen & Shepherds/Numbers/Trees)	BUTI Chorus

Supertitles by Roger Brunyate
Large format projection equipment provided by Fourth Phase

Please note that the unauthorized photographing, sound recording, or video recording of this production, or the possession of any device for such photographing, sound recording, or video recording inside this theater, is expressly prohibited by law for reasons of copyright.

In consideration of the performers and those around you, please be sure that the signals on your cellular phones, pagers, and watch alarms are switched off while you are in the Theatre.

MAURICE RAVEL
L'HEURE ESPAGNOLE
(THE SPANISH HOUR)

Comic Opera in One Act
Music by Maurice Ravel
Libretto by Franc-Nohain

TANGLEWOOD MUSIC CENTER ORCHESTRA
TANGLEWOOD MUSIC CENTER VOCAL SOLOISTS

SEIJI OZAWA, conductor

DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

CHARACTERS IN ORDER OF FIRST VOCAL APPEARANCE

Tuesday, July 24, at 8 (Dress Rehearsal of July 22)		Wednesday, July 25, at 8 (Dress Rehearsal of July 23)
Alan Corbishley	Ramiro, muleteer	D. Renard Young
Jason Ferrante	Torquemada, watchmaker	Hugo Vera
Valérie MacCarthy	Concepcion, Torquemada's wife	Allyson McHardy
Glenn Alamilla	Gonzalve, student	William Ferguson
Mark Uhlemann	Don Inigo, banker	Bruno Cormier

Supertitles by Dennis Helmrich

FOR "L'ENFANT ET LES SORTILÈGES" AND "L'HEURE ESPAGNOLE"

Stage Manager: Gretchen Mueller
TMC Orchestra Manager: Harry Shapiro
TMC Orchestra Stage Manager: Jason Macy
TMC Orchestra Librarian: John Grande
Assistant Conductors: Ludovic Morlot, Toshiaki Murikami
Musical Preparation: Kenneth Griffiths, Dennis Helmrich, Kayo Iwama, Alan Smith, Pierre Vallet, Valerie Trujillo
French Diction Coach: Pierre Vallet
Movement Coach: Alyssa Dodson
Rehearsal Pianists: James Bourne, Alison D'Amato, Caleb Harris, David Santos, Michael Schuetze, Kinza Tyrrell
Assistant Stage Manager: Theresa Schlafly
Production Assistant: Sonya Knussen
Assistant to the Costume Designer: Jeffrey Scott Burrows
Costume Shop Manager: Andrew Poleszak
Wardrobe Crew: Cris Raymond
Wigs and Make-up: Troy Siegfried

Credits continue...

Technical Director: James Jardin
Assistant Technical Director: Richard Houpert
Master Electrician: Sandy Sandelin
Stage Crew: Brian Ferrell-Locke, David Ghiozzi, John Harajovic

Tanglewood Master Electrician: Robert Lahart
Tanglewood Master Carpenter: Peter Socha

Set constructed by Virginia Scenic
Installation supervised by Bob Minnick
Lighting supplied by Advanced Lighting and Production Services
L'Heure espagnole *costumes constructed by* Eric Winterling, Inc.
DigiText System *courtesy of* Virginia Scenic, Chesapeake, VA *and* Tally Display Corporation, Nyack, NY
DigiText Field Technician: K. Dale White

Pianos by Baldwin

TMC Vocal Program Faculty: Phyllis Curtin, Alyssa Dodson, Kenneth Griffiths, Dennis Helmrich, Kayo Iwama, David Kneuss, Karl Paulnack, Lucy Shelton, Alan Smith (Vocal Music Coordinator), Valerie Trujillo, Pierre Vallet

Thanks to David Sturma and the Tanglewood Crew

"L'Enfant et les Sortilèges": the Story

A little boy of six or seven is sitting idly at an exercise book. He is out of sorts, and just wants to get up to mischief. His mother scolds him and leaves him some tea and dry bread. As soon as she's gone, he flies into a rage, smashes the teapot and cup, sticks his pen into the caged squirrel, pulls the cat's tail, stirs up the fire, knocks over the kettle, attacks the wallpaper with the poker, swings on the clock's pendulum, tears up his books, and collapses.

At this point fantastic things begin to happen and the child's world fights back. The armchair stirs into life and begins to dance with a Louis XV bergère: they'll not let the little boy sit on them any more. Nor will the bench, the couch, or the wicker chair. The clock, striking irregularly, is badly damaged. The Wedgwood teapot, in broken English, and the china cup, in broken Chinese, console each other by teasing the boy. The fire flares out of the hearth and threatens him, but is restrained by the cinder.

Night is falling and a group of shepherds and shepherdesses peel away from the torn wallpaper and lament their fate. From the page of a mutilated book a beautiful princess appears, sad that her story would never reach its end and her prince would never come. She disappears, leaving the child desolate. From another book leaps a cavalcade of numbers led by a little old man spouting meaningless mathematics. The moon is now up, and the boy attempts to stroke the cat. But the cat spits back and pays more attention to another cat out in the garden.

At this point the boy finds himself in the moonlit garden. Insects, frogs, owls, and nightingales are heard. The child is happy to be in the garden, but is rebuffed by a tree which he had

attacked with a knife. A dragonfly dances with some moths and sings a duet with a nightingale, to a chorus of frogs. The dragonfly wants his mate back, so does a bat, both bereaved by the wicked child. Frogs dance, and a squirrel complains about being prodded in its cage. The frogs and squirrels dance and fight in the night, the cats miaow to each other. The child realizes that they care nothing for him and that he is alone. "Maman!" he cries, as they all persecute him. A baby squirrel falls wounded and the boy ties up its paw with a ribbon.

Suddenly the animals feel sorry for him and are touched by his action. He wants his mother, they realize. He is a good child after all. They lead him back to the house, where he holds out his arms to his mother.

—Hugh Macdonald



"L'Heure espagnole": the Story

The story is set in Toledo in the 18th century. Torquemada, a clockmaker, is sitting in his shop when Ramiro, a muleteer, brings his watch in for repair. Concepcion, Torquemada's wife, enters to remind him that it is the hour of the week when he should be out attending to the municipal clocks. She, meanwhile, is expecting the weekly visit of her lover Gonzalve, a poet, so she gets the brawny muleteer to carry a grandfather clock up to her bedroom. Upon his return, she has a new scheme and asks him to take a different, but equally large clock to her room and return the first. The muleteer is happy to oblige.

No sooner has Concepcion hidden Gonzalve in the second clock than there arrives Don Inigo Gomez, a corpulent banker and an unabashed admirer of the clockmaker's wife. Concepcion secretes her poet-lover in the second clock, which, in due course, is transported upstairs on the back of the willing and unsuspecting muleteer. Concepcion follows him to her room to be with Gonzalve and thus to escape Don Inigo. Don Inigo, meanwhile, playing the wily lover, hides in the first clock, narrowly escaping the return of Ramiro, who has been sent downstairs to keep an eye on the shop.

As the comedy proceeds, the two clocks go up and down in turn, the ineffectual poet being replaced by the elderly and equally ineffectual Don Inigo, who, like Gonzalve, has also taken advantage of Torquemada's absence to pay court to Concepcion. When the frustrated Concepcion returns from an uneventful tryst with Inigo, she asks Ramiro to return that clock as well. Left alone, Concepcion muses on the inadequacy of her two suitors. Upon Ramiro's return, she finally notices his true potential and invites him once again to make the trip to her room…this time, without any clock. To the muleteer's surprise, she follows.

All is set for the showdown. Gonzalve and Don Inigo discover each other's presence just as Torquemada returns. The clockmaker is delighted to have two customers, one of whom is stuck inside a clock pretending to be examining its mechanism. Concepcion and Ramiro return without a blush, and the muleteer is asked to release the fat banker from his clock. All agree that, as Boccaccio put it, the muleteer eventually gets his turn.



Ravel's World of Fantasy

BY HUGH MACDONALD

Ravel's two one-act operas are perfect gems. Far from the remote brooding worlds of Wagner's and Debussy's operas, they evoke color and action and draw the audience into fantastical scenes with brilliantly clever stagecraft and music. They are not ideological



tracts, not bitter cries against pain or injustice, not designed to shock or alienate; their purpose is to entertain, to bewitch, to evoke laughter and tears, and to send us home in a state of high euphoria, lost in admiration of the fantasy, imagination, and technique that went into their making. All good operas are unique, but most belong to a tradition or at the very least to a special body of works. Not so with Ravel: neither of his operas can readily be compared to any other of his own time or of previous centuries. Instead, they consitute a finely matched and neatly contrasted double bill.

Ravel was proud of his highly polished technique and liked to challenge his extraordinary powers of description. He was, after all, the most accomplished musician of his time. Those who knew him well attested to the warm heart beating beneath that fastidious exterior, and only envious critics accused him of being a "mere technician." In harmony, in rhythm, and in orchestration he was simply far ahead of the field, not excluding Strauss and Stravinsky, both of whom, in their own ways, were formidably well equipped as composers. In melodic richness perhaps Ravel cannot here be compared to Puccini or to his own earlier tunefulness in the string quartet or the Sonatine for piano, but in his operas he was after a different effect, in pursuit of which he succeeded spectacularly well.

In *L'Heure espagnole*, his aim, as he explained in a letter to *Le Figaro* two days before its premiere in 1911, was to regenerate Italian opera buffa. He was deliberately looking beyond Offenbach and traditional French opéra-comique (regular favorites like Auber's *Fra Diavolo* and Hérold's *Zampa*) to the genre we know best from Mozart's Da Ponte operas. He stressed that it is not an opera but a "musical comedy," which to a Frenchman recalled plays such as those by Feydeau, whose incomparable skill at maneuvring his characters in and out of bedrooms is well matched in the short play by Franc-Nohain which Ravel chose as the subject for his first opera.

He had seen it performed at the Odéon Theatre in 1905, and he made very few cuts in the text when fashioning a libretto from it. He composed the score in 1907, so full of enthusiasm for Spanish idioms that he went on to write the *Rapsodie espagnole* immediately after. Not only its local color, but also a stage full of ticking clocks—including an ubiquitous cuckoo, indelibly associated in the French mind with cuckoldry—appealed immensely to Ravel. The libretto is witty and cleverly rhymed, full of puns and verbal dexterity. When, for example, Concepcion speaks admiringly of the muleteer Ramiro, she sighs:

Vraiment cet homme a des biceps
Qui dépassent tous mes concepts

(memorably rendered by Viola Tunnard as: "He has a torso like Apollo, only more so"). And when the muleteer explains how his watch was damaged during a bullfight, he says:

Mais si le monstre par le montre fut arrêté,
C'est à présent le montre qui s'arrête.

("But if the charger was stopped by the hunter, it's now the hunter that's stopped.")

Ravel also had a well-balanced set of four characters around the beautiful Concepcion, the clockmaker's wife. Her husband and three admirers are sharply drawn. Torquemada, the clockmaker, has the voice termed "Trial," a high nasal voice named after an 18th-century French singer; he is punctilious and correct. Gonzalve, the poet, is truly more in love with his own poetry than with her, his source of inspiration. He is the kind of foppish lover with whom infinite patience is required. Don Inigo Gomez, on the other hand, is bluff and direct, fat and rich, a perfect overdressed buffo bass entirely lacking in charm. Ramiro, the muscular muleteer, is sweet-natured and shy, delighted to be of service to Concepcion and awed both by her neat personality and by the fascinating interior of the shop. The story is risqué, undoubtedly, and this kept the opera from the stage for four years, the director of the Opéra-Comique arguing that it was too improper for his theater even though it had been staged as a play some years before. Although the action is treated with the utmost delicacy, and although Concepcion's preference is presumed to be for the naive muleteer Ramiro, she contrives to be upstairs with all three of her visitors at various points in the opera, allowing the sort of mischievous calculations that suggest that Don Giovanni seduces half a dozen women in the course of *his* opera.

Ravel acknowledged another source of inspiration: Mussorgsky's unfinished opera *The Marriage*. This highly experimental work was to have been a direct setting of Gogol's play eschewing all traditional cantilena in favor of continuous recitative, intended to reproduce speech as exactly as possible. Ravel was as seduced by the idea of speech-rhythm as Janáček, so while the orchestra explores its entrancing rhythms the voices generally cut across the barlines in a naturalistic fashion. The word-setting is in fact not unlike that of Debussy's *Pelléas et Mélisande*, whose characters sing in a continuous *parlando*, leaving all lyrical exposition to the orchestra.The motifs, too, are all in the orchestra, not in the vocal line. Ramiro's good-natured character is heard in his motif every time he appears, but he sings in a direct and speech-like fashion. Don Inigo enters to a lumbering but expressive orchestral phrase, and his instrument is often the contrabassoon.

Ravel's score is full of evocative moments, occasionally reaching into parody. He loves the Spanish idiom above all, as when Ramiro tells about his uncle's unfortunate bullfight. Two rhythms keep returning in one form or another: the habanera, with its languorous dotted pulse, and the Viennese waltz, so refined and sensuous in Ravel's expert hands. When Concepcion finally has the stage to herself, she lets off steam in a parody of an operatic grand air, "Oh! la pitoyable aventure!," a gentle reminiscence of the grand ensemble in Massenet's *Cendrillon*, "Oh! la surprenante aventure!," itself a parody of traditional grand opera.

(It is curious that one of the forgotten works by Adolphe Adam, composer of *Giselle*, is *Le Muletier de Toledo*, performed in 1854. Was it coincidence that inspired Franc-Nohain to put his muleteer in the city of Toledo, even in a quite different story? And why did he name his gentle clockmaker after Spain's most evil inquisitor?)

When Ravel came to compose his other opera, *L'Enfant et les sortilèges*, his style had changed considerably. It was originally as a ballet to be staged by the Paris Opéra that it was devised during World War I by the novelist Colette. She proposed Ravel as the composer, following his striking success with *Daphnis et Chloé*, but he saw it, with a remarkable leap of the imagination, as an opera of a very unusual kind. How on earth was this vast cast of animals and things (furniture, flames, teapots, etc.) to be realized on stage? The score in fact contains a continuous stream of stage directions of the most precise kind, showing the detailed transmogrifications that occur in the action and allowing (it seems) little scope for creative variation. The main character is a boy of six or seven (to be sung by a mezzo of considerable ability), and the crowds of other characters and animals

are to be doubled up in various ways. In the end it was the Monte Carlo Opera, with its reputation as one of the most enterprising of European houses at that time, that undertook to stage the piece, and it opened there in March 1925.

Some of Ravel's fluency may have faded, but not his highly polished craft. To some extent he was turning his back on the richly chromatic style that he cultivated before the war. He was now fond of truly ascetic textures like the accent-less flow of oboes in fourths and fifths that introduces the bored child in the opening scene, and the touching aria for the Princess, accompanied only by a lonely flute. After the Princess disappears, the boy sings a sad little song, "Toi, le cœur de la rose," that could have been one of Fauré's more austere *mélodies*. Elsewhere, though, the orchestral texture is richer and more delicately colored than ever. His orchestra is large, with a huge array of percussion including whip, rattle, cheese-grater, wind machine, and slide-flute. He also calls for a kind of piano (now extinct) that can distort its own timbre in various ways.

The opera is not unlike a revue, with its succession of characters and scenes, many of them humorous. A new element is American popular music, the craze that swept Europe in the wake of all those doughboys hanging around in Paris cafés in 1918. Ravel seems to anticipate Gershwin in his languorous tune for the china cup, and hints constantly at ragtime and the blues. The Spanish flavor has gone, but the Viennese waltz is more present than ever, especially in the beautiful scene for the dragonfly, which seems to carry on where the *Valses nobles et sentimentales* left off. Sometimes he can reduce us to tears with the most simple means, as for example when the shepherds and shepherdesses lament their suffering in a little pastoral song accompanied by drones and little drums. And when at the end the animals all come forward to sing, in the plainest language and in an archaic contrapuntal style, "Il est bon, l'enfant, il est sage," the story is touchingly complete. The boy's final "*Maman!*," on a falling fourth, is the perfection of understatement.

What is it all about? Both Colette and Ravel loved cats, but it's not a plea for animal rights, surely, nor is it a hymn to Nature. If the moral is that boys must not be naughty, we can only shrug and reply "duh." As in Janáček's *The Cunning Little Vixen*, animals can teach us much about emotion and responsibility, forgiveness and remorse. And while we are learning these lessons, we are dazzled and delighted by the scenic wonders before our eyes and the musical magic wrought by Ravel's incomparable craft.

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

Artists

SEIJI OZAWA, conductor

The 2000-01 season is Seiji Ozawa's twenty-eighth season as music director of the Boston Symphony Orchestra. Since assuming that position in 1973 he has devoted himself to the orchestra for more than a quarter-century and is the longest-tenured music director currently active with a major orchestra. In recent years, numerous honors have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named for Japan's preeminent novelist) for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where Mr. Ozawa has played a key role as both teacher and administrator at the Tanglewood Music Center, the orchestra's summer training academy for young professional musicians. In 1992 he co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku Juku in Japan, at which aspiring young orchestral musicians perform in symphonic concerts and fully-staged opera productions. Besides his concerts throughout the year with the Boston Symphony, Mr. Ozawa conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper (Vienna State Opera), of which he becomes music director in the fall of 2002. Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. Today, more than 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

ROBERT SPANO, conductor

Music Director of the Brooklyn Philharmonic and Music Director-designate of the Atlanta Symphony Orchestra, Robert Spano is recognized internationally as one of America's outstanding conductors. Mr. Spano has conducted nearly every major North American orchestra, as well as with Chicago Lyric Opera, Houston Grand Opera, and Santa Fe Opera. He has also appeared with orchestras and opera companies throughout Europe and Asia. Mr. Spano began his 2000-01 season conducting the Global Freeway Australian Youth Orchestra on its Olympic Arts Festival Tour. He also conducted the Boston Symphony, Philadelphia Orchestra, Minnesota Orchestra, Saint Louis Symphony, Cincinnati Symphony, Seattle Opera, and Santa Fe Opera. In addition to multiple performances with the Atlanta Symphony and Brooklyn Philharmonic, he also led the City of Birmingham Symphony Orchestra and Finland's Tampere Philharmonic. Music Director of the Brooklyn Philharmonic since 1996, Mr. Spano has recently renewed his commitment to that organization by signing a five-year contract that will see the Philharmonic through its fiftieth-anniversary season. The Brooklyn Philharmonic's 2000-2001 season, entitled "Liebestod," included two world premieres and Mr. Spano's own arrangement of J.S. Bach's *The Art of the Fugue*. As Music Director-designate of the Atlanta Symphony, he conducted the orchestra for five weeks this season. In addition to his demanding performance schedule, Mr. Spano remains committed to music education. He has been head of the Conducting Fellowship Program at the Tanglewood

Music Center since 1998 and remains at Oberlin Conservatory as Associate Professor of Conducting. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano is a graduate of the Oberlin Conservatory of Music and Curtis Institute of Music. He has been featured on the PBS series *City Arts*, A&E's *Breakfast with the Arts*, CBS's *Late Night with David Letterman*, and *CBS Sunday Morning*.

DAVID KNEUSS, director (*L'Heure espagnole*)
David Kneuss has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous opera productions both at Tanglewood and at Symphony Hall since his association with the organization began. In recent years he has worked with the students of the Tanglewood Music Center creating productions of *Peter Grimes*, *Les Mamelles de Tirésias*, *Gianni Schicchi*, and *Falstaff*. Mr. Kneuss is currently executive stage director of the Metropolitan Opera, where he directs revivals of many Met productions. He has also directed productions for San Francisco Opera, the Maggio Musicale Fiorentino, and the opera companies of Bonn, Atlanta, and Columbus, as well as many opera productions in Japan. This past January he directed André Previn's *A Streetcar Named Desire* with the Pittsburgh Symphony under the composer's direction. He is currently involved in an ongoing project with Mr. Ozawa, directing the Da Ponte trilogy of Mozart operas at the Seiji Ozawa Ongaku-juku in Japan. In the coming year he will direct *Idomeneo* and *Hänsel und Gretel* for the Met, and *Salome* for Washington Opera; he also returns to Japan, for productions of *Don Giovanni* and *Peter Grimes*.

MARC ASTAFAN, director (*L'Enfant*)
Marc Astafan recently finished his first season on the stage director's staff of the Metropolitan Opera, assisting on productions of *Samson et Dalila*, *Die Zauberflöte*, *Manon*, and the new *Nabucco*. Prior to his position at the Met he was, for six years, associate director of the Opera Program and resident stage director at Boston's New England Conservatory of Music. He has also held teaching and directing positions with young artist training programs throughout the United States, including Pittsburgh Opera, Central City Opera, Music Academy of the West, Bay View Music Festival, and Chautauqua Opera. Mr. Astafan's productions have also been seen at the Opera Theatre of Philadelphia (*La traviata*), Opera Illinois (*La bohème*), Nevada Opera (*Il trovatore*), Central City Opera (*Tosca*), Eugene Opera (*Die Zauberflöte*), Opera Company of El Paso (*Rigoletto*), the Gulf Coast Symphony, Colorado Symphony, and Opera Orchestra of New York. His credits as assistant director have included companies in Boston, Detroit, and Santa Fe. Upcoming engagements include a return to Philadelphia for *Tosca* and further assignments in the Met's new season, including *Eugene Onegin*, *Madama Butterfly*, *Parade*, and *Tosca*.

JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
John Michael Deegan and Sarah G. Conly began their association with Seiji Ozawa, director David Kneuss, and the Boston Symphony Orchestra in 1981 with a Tanglewood production of *Boris Godunov*. Since then the collaboration has expanded to include well over a dozen productions, including most recently *Peter Grimes*, *Les Mamelles de Tirésias*, and *Falstaff* at Tanglewood, and *Madama Butterfly* at Symphony Hall. In 1999 they designed the Tanglewood Music Center production of Puccini's *Gianni Schicchi* led by Robert Spano. Deegan and Conly designed the BSO's critically acclaimed *Pique Dame* at Carnegie Hall as well as Carnegie Hall productions of "Kathleen Battle and Jessye Norman Sing Spirituals" and "A Carnegie Hall Christmas," both of which aired on PBS's "Great Performances" series. Also seen on "Great Performances" was their work for the Emmy-winning "Bernstein at 70!" and "Marsalis on Music," a video series for young people. Mr. Deegan lit the Broadway productions of *The Circle* and *Shadowlands*. He also designed the Philip Glass multi-media productions of *Dracula* and *La Belle et La Bête*, both of which toured the world. Deegan/Conly designs have appeared on the stages of companies including New York City Opera, Boston Lyric Opera, Atlanta Opera, the Maggio Musicale Fiorentino, Iceland National Opera, and the Saito Kinen Festival. They recently collaborated on a production of André Previn's opera *A Streetcar Named Desire* with the composer leading the Pittsburgh Symphony Orchestra, and

they will design *Peter Grimes* for Seiji Ozawa at the Maggio Musicale Fiorentino and the Saito Kinen Festival.

GLENN ALAMILLA, tenor (Gonzalve in *L'Heure espagnole*)
Peter L. Buttenweiser Fellowship
Tenor Glenn Alamilla, from Queens, New York, is entering his fourth year of the Bachelor of Music Voice Program at The Curtis Institute of Music where he studies with Marlena Kleinman Malas. This past season Mr. Alamilla performed the roles of Arnalta in *L'incoronazione di Poppea*, Hans in Zimmermann's *Die Weisse Rose*, and the tenor part in Ned Rorem's song cycle *Evidence of Things Not Seen* at The Curtis Institute. He also sang Monostatos in the Opera Company of Philadelphia's intern cast of *Die Zauberflöte*. Previously, Mr. Alamilla performed the role of Don Curzio in the intern cast of the Opera Company of Philadelphia's production of *Le nozze di Figaro*, and the roles of Flute in *A Midsummer Night's Dream* and the Father Confessor in *Dialogues des Carmelites* for the Curtis Opera Theatre. Mr. Alamilla is a past winner in the Rosa Ponselle Young New Yorkers competition, earning the Carmella Ponselle Silver Medallion, and was a winner in the National Foundation for Advancement in the Arts Competition.

JANE McGREGOR ARCHIBALD, soprano (The Fire/The Princess/ The Nightingale in *L'Enfant*)
Harold and Thelma Fisher Fellowship
Soprano Jane Archibald has collaborated in several contemporary music productions of note, including *Sirens* and *Echoes*, two recent presentations of Queen of Puddings Music Theatre. Several of her recital performances have been broadcast on CBC Radio, including a recital at Toronto's Glenn Gould Studio. She has been a prizewinner at many distinguished music competitions, including the Young Canadian Mozart Singer's Competition. This fall, she will premiere the coloratura role of Tuku the Turquoise Courtesan in R.M. Schafer's puppet opera *The Palace of the Cinnabar Phoenix*. In November she will perform in recital at Toronto's Roy Thomson Hall as part of their prestigious annual vocal recital series.

EUDORA BROWN, mezzo-soprano (A Herdsman/The White Cat/The Squirrel in *L'Enfant*)
Frelinghuysen Foundation Fellowship
Mezzo-soprano Eudora Brown is pursuing her master of music degree in voice at the Manhattan School of Music. She received her bachelor of music degree in voice at the University of Southern California. Her operatic roles include Hat Box Lady/Foreign Singer in *Postcard from Morocco*, Mrs. Herring in *Albert Herring*, Third Spirit in *The Magic Flute*, and Cherubino in scenes from *The Marriage of Figaro*. Ms. Brown has recently performed as Othniel and assistant-directed a semi-staged production of Handel's *Joshua* with Kenneth Cooper. In addition to opera, Ms. Brown has performed the alto solo in Bach's Cantata No. 45 under the direction of Seiji Ozawa, toured California as soloist with the USC Men's Chorus, and performed a number of self-produced recitals including some of her own compositions. She is honored to be singing the U.S. premiere of Jo Kondo's *Hagoromo*, a one-act opera for mezzo-soprano, dancer, and narrator during this summer's Festival of Contemporary Music.

MARK CHAUNDY, baritone (The Black Cat/The Grandfather Clock in *L'Enfant*)
William Randolph Hearst Foundation Fellowship
Baritone Mark Chaundy studied music as a choral scholar at Magdalen College, Oxford, before taking a place in the post-graduate program at the Royal College of Music, London, where he is now in his second year. He currently studies with Ryland Davies. Recent performances include Bach's *St. John Passion* with Peter Schrier at St. John's Smith Square and Kurt Weill's *Seven Deadly Sins* with Cleo Laine. Operatic roles to date include Cadmus in Handel's *Semele* for Youthful Promise, Pergolesi's *Il maestro de musica* with New Chamber Opera, and Buonafede in Haydn's *Il mondo della luna* for the Cambridge Chamber Opera. Mr. Chaundy is also an accomplished pianist and enjoys composing.

ALAN CORBISHLEY, baritone (Ramiro in *L'Heure espagnole*)
Hannah and Raymond Schneider Fellowship

Baritone Alan Corbishley returns for his second season at Tanglewood, previously having sung the role of Betto in the 1999 TMC production of *Gianni Schicchi*. Following that summer, Mr. Corbishley made his Boston Symphony Orchestra debut in performances of Oliver Knussen's *Where the Wild Things Are* conducted by the composer. Upon completion of his master of music degree at the New England Conservatory in 2000, he sang with the Connecticut Grand Opera and subsequently spent his summer at the Music Academy of the West, where he sang the role of Harlekin in *Ariadne auf Naxos*. Other credits included Papageno at the Silisien State Theatre, Junius in *The Rape of Lucretia*, Peter in *Hänsel und Gretel*, and Nardo in Mozart's *La finta giardiniera*.

Tanglewood Music Center Orchestra
"L'Enfant et les Sortilèges"

First Violins
Liza Zurlinden
Wayne Lin
Lin He
Bei Zhu
Sayaka Takeuchi
Romina Kostare
Sarah Pratt
Rira Watanabe

Second Violins
Ala Benderschi
Gillian Clements
Meghan Jones
Emily Ho
Grace Oh
Nelly Kim

Violas
Sarah Sutton
Mark Berger
I-Chun Chiang
Emily Watkins
Josep Puchades
Li Li

Cellos
I-Wen Lin
Keira Fullerton
Katherine Schultz
Tomoko Fujita
Erin Breene
Guy Fishman

Double Basses
Dacy Gillespie
Kristen Bruya
Ben Levy

Flutes
Marisela Sager
Michael Gordon
Riona O'Duinnin

Piccolo
Riona O'Duinnin

Oboes
Demetrios J. Karamintzas
Ana-Sofia Campesino

English Horn
Machiko Ogawa

Clarinets
Bharat Chandra
Ixi Chen
Gregory Williams
E-flat clarinet

Bass Clarinet
Louis DeMartino

Bassoons
Nisha Ewing
Julia Lockhart

Contrabassoon
Kathy Kvitak

Horns
Kelly Daniels
Gabrielle Finck
Fritz Foss
Benjamin Kinsman

Trumpets
Lee Smith
Andrew Sorg
Steven Banzaert

Trombones
Unai Urrecho
Gregory Spiridopoulos

Bass Trombone
Kris Cusato-Wolfe

Tuba
Tom McCaslin

Timpani
Dinesh Joseph

Percussion
Jonathan Bisesi
Daniel Bauch
Valerie Krob
Greg Cohen

Harp
Bridget Kibbey

Piano
Michael Schuetze

Celesta
Caleb Harris

BRUNO CORMIER, bass-baritone (Don Inigo in *L'Heure espagnole*)
Lia and William Poorvu Fellowship

Bass-baritone Bruno Cormier received his bachelor of music degree from L'Université de Moncton in voice performance in 1997 and his diploma in performance from the University of Toronto in 1999. His operatic roles include Marcello, Don Alfonso, Bartolo, and the Marquis de la Force in Poulenc's *Dialogues des Carmélites.* A native Nova Scotian, Bruno has appeared as a soloist in Mozart's *Requiem*, Handel's *Messiah*, Fauré's *Requiem*, Franck Martin's *Et la vie l'emporta,* Stravinsky's Mass, Honegger's *Nicholas de Flue*, and Luigi Nono's *España en el corazon.* Bruno is the recipient of many prizes and awards, including the Corey N. Smith Award and the Pascal Award. He is currently studying with Patricia Kern in Toronto.

Tanglewood Music Center Orchestra
"L'Heure espagnole"

First Violins
Elizabeth George
Lisa Liu
Elizabeth Mahler
Sayaka Takauchi
Hana Kim
Yonah Zur
Caroline Pliszka
Anne Huter

Second Violins
Solomiya Ivakhiv
Mayumi Hasegawa
Jennie Choi
Marc Rovetti
Jocelyn Adelman
Oana Lacatus

Violas
Robert Meyer
Anna Szasz
Kimberly Buschek
Michael Larco
Michael Vannoni
Jonathan Vinocour

Cellos
Alexei Gonzales
Mara Kronick
Ru-Pei Yeh
Susan Yun
Carolina Singer
Valdine Ritchie

Double Basses
Joseph Conyers
David Campbell
Sarah Hogan
Paul Reich

Flutes
Min Park
Riona O'Duinnin

Piccolo
Michael Gordon

Oboes
Katherine Young
Demetrios J. Karamintzas

English Horn
Machiko Ogawa

Clarinets
Gregory Williams
Patrick Hanudel

Bass Clarinet
Louis DeMartino

Bassoons
Benjamin Greanya
Julia Lockhart

Contrabassoon
Kathy Kvitak

Horns
Miguel Quiros
Austin Hitchcock
Gabrielle Finck
Fritz Foss

Trumpets
Adam Luftman
Thomas Cupples

Trombones
Fredi Sonderegger
Gregory Spiridopoulos

Bass Trombone
Kris Cusato-Wolfe

Tuba
Tom McCaslin

Timpani
Valerie Krob

Percussion
Daniel Bauch
Greg Cohen
Michael Chang
Dinesh Joseph
Kinza Tyrrell

Harps
Bridget Kibbey
Calista McKasson

Celesta
Alison d'Amato

AMANDA CRIDER, mezzo-soprano (The Child in *L'Enfant*)
Stuart Haupt Scholarship/Eugene Cook Scholarship
Mezzo-soprano Amanda Crider is a native of Allentown, Pennsylvania. In May of this year, Ms. Crider completed her master's degree in vocal performance at the Manhattan School of Music where she began her vocal studies with Patricia Misslin. She was most recently seen in the MSM spring production of *The Rape of Lucretia,* in which she sang the role of Bianca. Ms. Crider's soloist credits include Handel's *Messiah* and Bernstein's *Chichester Psalms* with the Savannah Symphony, and Beethoven's Ninth Symphony with the MSM Philharmonia. In 1998, she received her bachelor's degree in piano performance from Syracuse University, where she studied with Robert Weirich.

WILLIAM FERGUSON, tenor (Gonzalve in *L'Heure espagnole*)
Wilmer and Douglas Thomas Fund Fellowship
Tenor William Ferguson is a recent graduate of the Juilliard School, where he received both his master's and bachelor's degrees studying with Marlena Kleinman Malas. Recent performances for the Richmond, Virginia native include Bentley Drummle in *Miss Havisham's Fire* at Opera Theatre of St. Louis, Fenton in *Falstaff* at the TMC, and Peter Quint in *The Turn of the Screw* at the Chautauqua Institution. For New York City Opera, he has covered the roles of Jo the Loiterer in *The Mother of Us All* and Truffaldino in *The Love for Three Oranges*; he will be performing in *Il ritorno d'Ulisse in patria* there this fall. While in St. Louis, Mr. Ferguson sang the role of Hippolytus in Rameau's *Hippolytus and Aricia* as a last-minute replacement, winning favorable notice in the *New York Times*. In April 2001 he was presented in a recital sponsored by the Marilyn Horne Foundation and broadcast on WQXR in New York.

JASON HENRY FERRANTE, tenor (Torquemada in *L'Heure espagnole*)
Pearl and Alvin Schottenfeld Fellowship/Cynthia L. Spark Scholarship
A native of Baltimore, tenor Jason Ferrante holds both bachelor and master of music degrees from the Juilliard School, where he held the Alice Tully Voice Scholarship from 1993-1999. Ferrante studied with the late Beverley Peck Johnson. In the 2000-01 season he was heard as Spalanzani in *Les Contes d'Hoffmann* and Dr. Cajus in *Falstaff*, both with Sarasota Opera. At the Aspen Opera Theater, he has sung the roles of Dr. Cajus in *Falstaff* and Brighella in *Ariadne auf Naxos* under Julius Rudel, Gleaton in *Susannah* conducted by James Conlon, and created the role of the Samaritan in the world premiere of Bernard Rands' *Belladonna* led by David Zinman. In the summer of 2000, he was heard as Bardolfo in the TMC's production of *Falstaff.* In recital, Ferrante has been heard in New York, Philadelphia, Baltimore, Washington D.C., Aspen, and Salzburg. In 1997, before an audience of over 10,000, Ferrante performed the Brahms *Liebeslieder-Waltzes* in Sapporo, Japan, as a fellow of the Pacific Music Festival. Ferrante holds the gold medal from the Rosa Ponselle Foundation, awarded to him at age seventeen. In addition to his performing schedule, he serves on the adjunct voice faculty of the Patapsco High School and Center for the Arts in Baltimore, MD. He dedicates his performances at Tanglewood this summer to Beverley Peck Johnson.

MARTHA ANGELINE GUTH, soprano (The Easy Chair/A Country Lass/The Bat/ The Screech-owl in *L'Enfant*)
Bernice and Lizbeth Krupp Fellowship
Soprano Martha Angeline Guth obtained her bachelor of music degree from the Oberlin Conservatory of Music and went on to graduate with a master's degree from the Cincinnati College-Conservatory of Music. A member of the Canadian Opera Company Ensemble in Toronto, she has also performed regularly as a soloist in oratorios, including Bach's *St. Matthew* Passion, Mendelssohn's *Elijah*, and works of Handel, including the *Messiah*, *Alexander's Feast*, and *Samson*. Ms. Guth's operatic credits include the title roles in Handel's' *Alcina* and Holst's *Savitri*, Micaela in *Carmen*, and Poulenc's *La Voix humaine* for solo voice. She made her debut this spring in Mozart's *Idomeneo* in Toronto.

DANIEL HOY, baritone (The Black Cat/The Grandfather Clock in *L'Enfant*)
Tanglewood Music Center Fellowship
Baritone Daniel Hoy was born and raised in the Pocono Mountains of Eastern Pennsylvania. He received his Bachelor's of Music Education in May 2000. Daniel is currently pursuing his Master's degree at the College Conservatory of Music at the University of Cincinnati, studying with William McGraw. While at CCM, he has performed as Rabbi David in *L'amico Fritz*. He has also sung Adam in Haydn's *Creation* and was a soloist in Bach's *St. Matthew* Passion with the CCM Philharmonia. Daniel is very excited to be back in New England as a Fellow at Tanglewood.

VALÉRIE MACCARTHY, soprano (Concepcion in *L'Heure espagnole*)
Mary H. Smith Scholarship/Mariam Ann Kenner Memorial Fellowship
Soprano Valérie MacCarthy made several important company debuts in 2000-01, including Chicago Opera Theatre, in the role of Euridice in Monteverdi's *La favola d'Orfeo*. In her debut as an actress, Ms. MacCarthy played the part of Night in Moliere's *Amphitryon* at Boston's Huntington Theatre Company. In June she made her debut with Opera Français de New York as Amine in Gluck's *Les Perelins de la Mecque*. She also returned to Connecticut Grand Opera as Despina, a role she also sang for the Orchestra of St. Luke's in their production for young audiences, *Così, Cosa*, based on *Così fan tutte*, and will perform this role again in February for Chicago Opera Theatre. In the fall she will debut as Susanna in *Le nozze di Figaro* at El Paso Opera. A graduate of Northwestern University, Ms. MacCarthy has also studied at the Renata Scotto Opera Academy in Savona, Italy, and at the Vocal Arts Institute in Tel Aviv, Israel. She has received two consecutive annual awards from the Licia Albanese-Puccini Foundation Competition. In March 2000 she was named New York Regional Winner of the prestigious Loren L. Zachary Society National Vocal Competition.

ALLYSON MCHARDY, mezzo-soprano (Concepcion in *L'Heure espagnole*)
Aso and Arlene Tavitian Fellowship
Mezzo-soprano Allyson McHardy was born in Oshawa, Ontario, and studied voice at Wilfrid Laurier University, receiving her bachelor's degree in performance and an Opera Diploma. Now an alumna of the Merola Program of the San Francisco Opera and the Canadian Opera Company Ensemble, Ms. Hardy began her 2000-01 season fresh from the Tanglewood Music Center, where she sang Meg Page in *Falstaff*. In concert, she has been heard with the Hamilton Philharmonic, Victoria Symphony, Minnesota Orchestra, and Kitchener-Waterloo Symphony. She looks forward to playing Zerlina in *Don Giovanni*, Hansel in *Hansel and Gretel*, and Cornelia in *Giulio Cesare*. She made her European debut as Ottavia in Monteverdi's *L'incoronazione di Poppea* at the Kammeroper Schloss Rheinsberg Festival in Germany.

LYNNE MCMURTRY, mezzo-soprano (Mama/The Chinese Cup/The Dragonfly in *L'Enfant*)
Arnold Golber Fellowship/Mr. and Mrs. David B. Arnold, Jr., Fellowship
Mezzo-soprano Lynne McMurtry is delighted to be back for her third summer at Tanglewood, and counts among her Tanglewood performances the role of Zita in *Gianni Schicchi* with Robert Spano conducting in 1999, as well as the alto solos in last summer's performance of Bach's *Magnificat* under Seiji Ozawa. Her recent and upcoming highlights include engagements with the Charleston Symphony, the Kingston Symphony, the Eastman Virtuosi, and Manitoba Opera as the Third Lady in *The Magic Flute*. Her festival appearances include Banff, Ravinia, and the San Luis Obispo Mozart Festival, as well as Tanglewood.

SHANNON MERCER, soprano (The Easy Chair/A Country Lass/The Bat/The Screech-owl in *L'Enfant*)
Robert S. Kahn Fellowship/Berkshire Life Insurance Company Fellowship
Born in Ottawa, soprano Shannon Mercer will return in August for a second year to the Canadian Opera Company Ensemble Studio in Toronto. In January she won the Brian Law Opera Competition in Ottawa and made her debut with the Canadian Opera Company as a

"madrigalist" in the Canadian premiere of Henze's *Venus and Adonis* conducted by Richard Bradshaw. Shannon's opera credits also include First Lady in *The Magic Flute,* Helena in *A Midsummer Night's Dream*, and Cleopatra in *Giulio Cesare*. Shannon has also performed extensively in oratorio, ranging from Strozzi and Monteverdi to Stravinsky and Rutter. Upcoming engagements include Xenia in *Boris Godunov* for the Canadian Opera Company and a concert version of Henze's *Venus and Adonis* at the Concertgebouw in Amsterdam.

ANDREW LEPRI MEYER, tenor (The Black Wedgewood Teapot/ The Little Old Man [Arithmetic]/The Tree Frog in *L'Enfant*)
Rita Meyer Fellowship
Tenor Andrew Lepri Meyer is currently pursing a master's degree at the University of Southern California. He has performed many roles with USC Opera, including Ferrando in *Cosí fan Tutte* and Peter Quint in *The Turn of the Screw*. As a Fellow at the Tanglewood Music Center last summer, he sang the role of Dr. Caius in *Falstaff*, as well as participating in the Bach Seminar. He received his bachelor of music degree *cum laude* with a minor in French studies from the University of Delaware. While there, he performed many roles, including Little Bat in Floyd's *Susannah* and the title role in Milhaud's *Le pauvre Matelot*.

DANN MITTON, voice (The Armchair/A Tree in *L'Enfant*)
Patricia Plum Wylde Fellowship/Stuart and Suzanne Hirshfield Fellowship
Dann Mitton has completed his third year in the Professional Studies program at the Glenn Gould Professional School of the Royal Conservatory of Music in Toronto, Canada. Most recently, he has performed as Don Alfonso in *Così fan tutte*, and will take an entrepreneurial role with a peer production of Pergolesi's *La serva padrona* in the fall.

ERIKA RAUER, mezzo-soprano (A Herdsman/The White Cat/The Squirrel in *L'Enfant*)
Bessie Pappas Fellowship
Mezzo-soprano Erika Rauer made her British debut as Dorabella in *Così fan tutte* at the Snape Proms Festival in Aldeburgh, England, in August 1999. Last summer, she worked with mezzo-soprano Susanne Mentzer at Aspen, and sang La Maestra delle Novizie in *Suor Angelica*, as well as covering Baba the Turk in *The Rake's Progress*. In 1998, Ms. Rauer was a participant in the Phyllis Curtin Seminar for Singers at Tanglewood. Originally from Dover, Delaware, Ms. Rauer received a bachelor's from Swarthmore College in religion. She will begin a master of music degree at the Yale School of Music this fall.

TRACY RHODUS, soprano (The Fire/The Princess/The Nightingale in *L'Enfant*)
Mr. and Mrs. William F. Allen, Jr., Fellowship/Abby and Joe Nathan Fellowship
Soprano Tracy Rhodus's opera and music theater performance credits include Queen of the Night (*Die Zauberflöte*), Musetta (*La bohème*), Marion (*The Music Man*), Susanna (*Le nozze di Figaro*), Nellie (*South Pacific*), Monica (*The Medium*), Cleopatra (*Giulio Cesare*), and Helena (*A Midsummer Night's Dream*). She won the Italy in America Association's Enrico Caruso Award and has twice been a regional finalist in the Metropolitan Opera Council Auditions. Most recently, she appeared as the soprano soloist in Orff's *Carmina burana* with the Dallas Wind Symphony and the Turtle Creek Chorale. Ms. Rhodus is currently pursuing her doctorate of musical arts degree at Rice University.

ERIN ELIZABETH SMITH, mezzo-soprano (The Child in *L'Enfant*)
Ushers/Programmers Vocal Fellowship
Mezzo-soprano Erin Elizabeth Smith is currently a candidate for a master of music degree at the Manhattan School of Music, where she received her bachelor's degree in 2000. Most recently, she sang the role of Fidalma in Cimarosa's *Il matrimonio segreto*. She has also performed the role of Sorceress in Purcell's *Dido and Aeneas*, Sally in William Mayer's *A Death in the Family*, Ragonde in Rossini's *Le Comte Ory* and Kate in *Pirates of Penzance.* Ms. Smith has collaborated with the Orchestra of St. Luke's in New York City in the series *Cantatas in Context* where she was a member of the New York Baroque Soloists.

JASON SWITZER, baritone (The Armchair/A Tree in *L'Enfant*)
Edwin & Elaine London Family Fellowship

Baritone Jason Switzer has recently performed with Opera Pacific as a chorister and in comprimario roles. He has completed his bachelor of music in vocal performance at California State University at Long Beach. While there, he performed roles such as Figaro in *Le Nozze di Figaro*, Marcello in *La bohème*, Lescaut in *Manon*, and Belcone in *Elixir of Love*. He has also performed as a soloist in Orff's *Carmina Burana*, Mozart's *Requiem*, and Bach's *Christ Lag in Todes Banden*. In the fall, Mr. Switzer will begin attending the Academy of Vocal Arts in Philadelphia.

MARK UHLEMANN, bass-baritone (Don Inigo in *L'Heure espagnole*)
Rosamund Sturgis Brooks Memorial Fellowship

Bass-baritone Mark Uhlemann made his Tanglewood debut as Pistola in last summer's *Falstaff*. He has performed with the Seattle Opera Young Artist Program as Leporello in *Don Giovanni* and covered roles in *Doktor Faust, Manon,* and *The Gambler* at the Metropolitan Opera. In the summer of 1999, he participated in the Steans Institute for Young Artists at the Ravinia Festival and was also a performer at the Manchester Music Festival. He is a graduate of the Lawrence University Conservatory of Music in Appleton, Wisconsin. A native of Wilmette, Illinois, Mr. Uhlemann currently resides in New York City.

RANDALL UMSTEAD, tenor (The Black Wedgewood Teapot/The Little Old Man [Arithmetic]/The Tree Frog in *L'Enfant*)
Richard F. Gold Memorial Scholarship/Leah Jansizian Memorial Scholarship/ Andrall and Jeanne Pearson Scholarship

Tenor Randall Umstead had performed in Carnegie Hall twice, sung in two national choirs, and been a soloist for two out of his three years with the KMEA High School All-State Choir before he began attending college. Since then, Mr. Umstead has performed the roles of Bobby Child in *Crazy for You*, Hero in *A Funny Thing Happened on the Way to the Forum*, 1st Priest/Armed Man in *Die Zauberflöte*, and in scenes from *L'elisir d'amore* (Nemorino), *The Tender Land* (Martin), and *Mikado* (Nanki-Poo). He has sung in masterclasses with Stephen Salters and Claudia Waite, and will continue study at the College-Conservatory of Music/University of Cincinnati in the fall.

SHANNON UNGER, mezzo-soprano (Mama/The Chinese Cup/The Dragonfly in *L'Enfant*)
Jane W. Bancroft Fellowship

Mezzo-soprano Shannon Unger received her master of music degree from the University of Minnesota, where she performed the title role in *Carmen*, the Old Prioress in *Dialogues of the Carmelites*, Ma Moss in *The Tender Land*, and Dorabella in *Così fan tutti*. She has performed at the Banff Summer Festrival and the Aspen Music Festival, where she sang the role of Wifey in the American premiere of Turnage's *Greek*, covered the role of the Composer in *Ariadne auf Naxos*, and performed Harbison's *La primavera di Sottoripa* under the composer's direction. Ms. Unger was twice a first-place winner in the Metropolitan District Auditions and placed third in the Upper Midwest Regional Finals. She will begin work on an opera artist diploma in Cincinnati this fall.

HUGO A. VERA, tenor (Torquemada in *L'Heure espagnole*)
Steve and Nan Kay Fellowship

Tenor Hugo A. Vera, a native of El Paso, has performed extensively in both Europe and in the United States. He has worked with conductors such as Julius Rudel, Stewart Robinson, David Effron and James Conlon. His opera credits include Rinuccio in *Gianni Schicchi*, Don Ottavio in *Don Giovanni*, Male Chorus in *The Rape of Lucretia*, Nemorino in *L'elisir d'amore*, Jupiter in *Semele*, and Romeo in *Roméo et Juliette*. He has been a member of the Glimmerglass Opera Young American Artists Program for two years and has also received fellowships to attend the Aspen Music Festival and the Brevard Music Center. Mr. Vera is no stranger to

concert performance, with more than thirty-five different oratorios and masses to his credit. He has performed as a soloist with the Illinois Symphony, Kansas City Symphony, Utah Oratorio Society, American West Symphony and Windsor Symphony (Ontario, Canada). On his off time, Hugo enjoys working out, cooking, watching television, and taking part in community service as a Shriner and Freemason. Hugo looks forward to making his New York City Opera debut in Sousa's *The Glassblowers* and appearing as soloist with the Lawrence Bach Aria Group.

D. RENARD YOUNG, baritone (Ramiro in *L'Heure espagnole*)
Nat Cole Memorial Fellowship/Tisch Foundation Scholarship
Baritone D. Renard Young is currently in his second year of the Opera Program at the Curtis Institute of Music, where he studies voice with Curtis faculty member Joan Patenaude-Yarnell. He was recently seen as Malatesta in *Don Pasquale* and Ottone in *L'incoronazione di Poppea* for the Curtis Opera Theatre, for whom he previously performed as Guglielmo in *Così fan tutte*, Escamillo in *La Tragédie de Carmen*, and Starveling in *A Midsummer Night's Dream*, as well as Masetto in *Don Giovanni*, Golaud in the United States premiere of *Impressions de Pelléas*, and the Premier Officier in Poulenc's *Dialogues des Carmélites*. Mr. Young has also appeared in concert with the Concerto Soloists of Philadelphia conducted by Ignat Solzhenitsyn and performed Bach's Cantata No. 141, *Wachet auf*, with Itzhak Perlman. Last April, Mr. Young played Jim in the Opera Company of Philadelphia's production of *Porgy and Bess*. Upcoming roles include Figaro in *Le nozze di Figaro*, Le Chat in *L'Enfant et les sortilèges*, and Nick Shadow in *The Rake's Progress*, for the Curtis Opera Theatre.

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE CHORUS

PHYLLIS HOFFMAN, Director of Young Artists Vocal Program
ANNE HOWARD JONES, Director of Young Artists Chorus
SCOTT A. JARRETT, Choral Preparation

Soprano
Julia Fox
Erika Lehnen-Sgroi
Amy Stebbins
Erin Wakeman
Lindsay O'Neil
Kate Emerman
Emily Borababy
Jenna Rohrbacker
Julia Mintzer
Andrea Hayden
Sarah Newman

Mezzo-soprano
Farin Loeb
Carolyn Scanlon
Katie Nassberg
Elizabeth Xenelis
Jazimina MacNeil
Julia Villagra
Amanda Condon-Rivera
Katherine Montgomery
Kristi Larson

Tenor
Mark van Arsdale
Evan Becker
Corey Bleak
Zack Finkelstein
Jeremy Pasha
Michael Glover
Patrick Perez
Maurice Brown
Siddhartha Misra

Bass
Kevin Ray
Robert Torrey
David Wolff
David Ernst
Benjamin Diskant
Nathan Bachhuber
Ben Fink
Stephen McCool
Noah Bassel
Patrick Levin
John McGee

The forty chorus members have been selected from among the seventy-six singers enrolled in the Young Artist Vocal Program of the Boston University Tanglewood Institute. These high school students receive six weeks of comprehensive training in an intensive curriculum designed to prepare them for admission to college music programs.

2001 TANGLEWOOD MUSIC CENTER

Violin

Jocelyn C. Adelman, Arlington, VA
Mr. and Mrs. Robert A. Goodman Fellowship
Ala Benderschi, Kishinev, Moldovia
Max Winder Memorial Fellowship
Jennie S. Choi, San Diego, CA
Charles E. Culpeper Foundation Fellowship
Gillian Clements, Chapel Hill, NC
Eunice Cohen Memorial Fellowship
Elizabeth George, Englewood, CO
Harry and Marion Dubbs Fellowship
Mayumi Hasegawa, Osaka, Japan
Harry and Mildred Remis Fellowship
Lin He, Shanghai, P.R. China
Stanley Chapple Fellowship
Emily Ho, Porterville, CA
Rapaporte Foundation Fellowship
Anne Huter, New York, NY
Tanglewood Music Center Fellowship
Solomiya Ivakhiv, Philadelphia, PA
Honorable and Mrs. Peter H.B. Frelinghuysen Fellowship
Meghan Jones, Minneapolis, MN
Morris A. Schapiro Fellowship
Hana H. Kim, New York, NY
Clarice Neumann Fellowship
Nelly Kim, University Place, WA
Susan Morse Hilles Fellowship
Romina Kostare, Tirana, Albania
Miriam and S. Sidney Stoneman Fellowship
Oana Lacatus, Romania
Trust for Mutual Understanding Fellowship
Wayne Lin, Green Bay, WI
Alfred E. Chase Fellowship
Lisa Liu, Bloomsburg, Pa
Juliet Esselborn Geier Memorial Fellowship/ Jerome Zipkin Fellowship
Elizabeth Mahler, Amherst, NY
Country Curtains Fellowship
Grace Oh, Glendale, CA
Edward G. Shufro Fund Fellowship
Caroline Pliszka, Spring, TX
Gerald Gelbloom Memorial Fellowship/ Mr. and Mrs. Jay Marks Fellowship
Sarah Pratt, Listowel, Ontario, CA
Stephen and Persis Morris Fellowship
Marc Rovetti, Hartford, CT
Philip and Bernice Krupp Fellowship
Sayaka Takeuchi, Tokyo, Japan
Tanglewood Music Center Fellowship
Rira Watanabe, Tokyo, Japan
Dorothy and Montgomery Crane Scholarship/ William Crofut Family Scholarship
Bei Zhu, Xian, Shannxi, China
Tanglewood Music Center Fellowship
Yonah Zur, Jerusalem, Israel
Lola and Edwin Jaffe Fellowship
Liza Zurlinden, San Francisco, CA
Luke B. Hancock Foundation Fellowship

Viola

Mark Berger, Gibbon, MN
Dr. John Knowles Fellowship
Kimberly Buschek, Pittsburgh, PA
Albert L. and Elizabeth P. Nickerson Fellowship
I-Chun Chiang, Tainan City, Taiwan
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Michael Angelo Larco, New York, NY
James A. Macdonald Foundation Fellowship
Li Li, Shenyang, Liaoning, P.R. China
Starr Foundation Fellowship
Robert Meyer, Houston, TX
Mr. and Mrs. Gerald Rauch Fellowship/ Ethel Barber Eno Scholarship
Josep Puchades, Valencia, Spain
Harold G. Colt Jr. Memorial Fellowship
Sarah S. Sutton, Whitstable, Kent, United Kingdom
Athena and James Garivaltis Fellowship
Anna Szász, Budapest, Hungary
Trust for Mutual Understanding Fellowship
Michael T. Vannoni, Bay Shore, NY
Charles L. Read Foundation Fellowship
Jonathan Vinocour, Rochester, NY
Darling Family Fellowship
Emily Watkins, Springfield, MO
Dr. Robert M. Crowell Fellowship/June Ugelow Fellowship

Cello

Erin Breene, Adams, WI
James V. Taylor and Caroline Smedvig Fellowship
Guy Fishman, Westborough, MA
Channing and Ursula Dichter Fellowship/ WCRB Fellowship
Keira Fullerton, Toronto, ON, Canada
Naomi and Philip Kruvant Fellowship/ Mr. and Mrs. Robert Remis Fellowship
Tomoko Fujita, Port Jefferson, NY
Edward S. Brackett, Jr. Fellowship
Alexei Yupanqui Gonzales, Andover, MA
Helene R. and Norman L. Cahners Fellowship/ Lucy Lowell (1860-1949) Fellowship
Mara Kronick, Palo Alto, CA
Northern California Fellowship
I-Wen Lin, Tainan, Taiwan
Wilhelmina C. Sandwen Memorial Fellowship
Valdine Ritchie, Winnipeg, Manitoba, Canada
Morningstar Family Fellowship
Katherine Schultz, Amarillo, TX
Carolyn and George R. Rowland Fellowship
Carolina Singer, Jerusalem, Israel
Haskell and Ina Gordon Fellowship
Ru-Pei Yeh, Taipei, Taiwan
Anna Sternberg & Clara J. Marum Fellowship
Susan Yun, Acton, MA
John F. Cogan, Jr., Fellowship

Bass

Kristen Bruya, Missoula, MT
Red Lion Inn Fellowship

David Campbell, Sydney, N.S.W, Australia
Ruth S. Morse Fellowship
Joseph H.Conyers, Savannah, GA
George and Ginger Elvin Fellowship
Dacy Gillespie, Mobile, AL
Claire and Millard Pryor Fellowship
Sarah Hogan, St. Louis, MO
Annette and Vincent O'Reilly Fellowship
Benjamin Levy, Denver, CO
Pokross/Fiedler/Wasserman Fellowship
Paul M. Reich, Akron, OH
Jan Brett and Joe Hearne Fellowship

Flute
Michael Gordon, Glocester, RI
Tappan Dixey Brooks Memorial Fellowship
Riona O'Duinnin, County Louth, Ireland
Housatonic Curtain Company Fellowship
Min Park, London, England
Selma Pearl and Susan and Richard Grausman Fellowship
Marisela Sager, Vista, CA
Miriam and S. Sidney Stoneman Fellowship

Oboe
Ana-Sofia Campesino, Boston, MA
Steinberg Fellowship/
Augustus Thorndike Fellowship
Demetrios J. Karamintzas, Poughkeepsie, NY
William F. and Juliana W. Thompson Fellowship
Machiko Ogawa, Okazaki, Aichi, Japan
Fernand Gillet Memorial Fellowship
Katherine Young, Lancaster, OH
Tanglewood Music Center Fellowship
Edward G. Shutro Fund Fellowship

Clarinet
Bharat Chandra, Overland Park, KS
Ushers/Programmers Instrumental Fellowship
Honoring Bob Rosenblatt
Ixi Chen, Sunnyvale, CA
Daphne Brooks Prout Fellowship
Patrick Hanudel, Fairlawn, OH
Sydelle and Lee Blatt Fellowship
Gregory Williams, St. Louis, MO
Caroline Grosvenor Congdon Memorial Fellowship

Bass Clarinet
Louis DeMartino, Staten Island, NY
Susan Kaplan and Ami Trauber Fellowship

Bassoon
Nisha Ewing, Cleveland, OH
Robert G. McClellan, Jr. &
IBM Matching Grants Fellowship
Benjamin Greanya, Plymouth, MI
William R. Housholder Fellowship/
Sherman Walt Memorial Fellowship
Kathy Kvitek, Blandford, MA
BSAV/Carrie L. Peace Fellowship
Julia Lockhart, Calgary, AB, Canada
Evelyn S. Nef Fellowship

Horn
Kelly Daniels, Dexter, MI
Donald Law Fellowship
Gabrielle Finck, Chesterton, IN
Clowes Fund Fellowship
Fritz Foss, Glen Ellyn, IL
Taco Inc. Fellowship
Austin Hitchcock, Toronto, ON, Canada
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship
Benjamin Kinsman, Wolfville, Nova Scotia, Canada
Marion Callanan Memorial Fellowship/
Dale and Anne Fowler Fellowship
Miguel Angel Quiros, Seville, Spain
Annette and Vincent O'Reilly Fellowship

Trumpet
Steven Banzaert, Malibu, CA
Armando A. Ghitalla Fellowship
Thomas M. Cupples, Boston, MA
Arthur and Barbara Kravitz Fellowship
Adam Luftman, Longmeadow, MA
Bay Bank/BankBoston Fellowship
Lee Germain Smith, Conway, AR
Andre Côme Memorial Fellowship
Andrew Sorg, Piscataway, NJ
Ruth and Jerome Sherman Memorial Fellowship
Mr. and Mrs. J. Arthur Goldberg Fellowship

Trombone
Fredi Sonderegger, Herisan, Switzerland
Anonymous Fellowship
Gregory Spiridopoulos, Boston, MA
Ann and Gordon Getty Foundation Fellowship
Unai Urrecho, Basque, Spain
Frederic and Juliette Brandi Fellowship

Bass Trombone
Kris Cusato-Wolfe, Narberth, PA
Leo L. Beranek Fellowship/
Kandell Family Fellowship

Tuba
Tom McCaslin, Regina, Saskatchewan, Canada
Robert and Luise Kleinberg Fellowship

Harp
Bridget Kibbey, Findlay, OH
Mr. and Mrs. Belvin Friedson Fellowship/
Kathleen Hall Banks Fellowship
Calista McKasson, Tacoma, WA
John and Susanne Grandin Fellowship

Timpani/Percussion
Daniel Bauch, Boxborough, MA
Theodore Edson Parker Foundation Fellowship
Jonathan Bisesi, Buffalo, NY
Judy Gardiner Fellowship
Michael C.Y. Chang, Newton, MA
Mr. and Mrs. Renke Thye Fellowship
Greg Cohen, St. Louis, MO
Barbara Lee/Raymond E. Lee Foundation Fellowship
Dinesh W. Joseph, Cleveland, OH
Surdna Foundation Fellowship
Valerie Krob, Ft. Collins, CO
Bill and Barbara Leith Fellowship
Samuel Soloman, Sharon, MA
Bill and Barbara Leith Fellowship

Piano

Lydia Andreeva, Sofia, Bulgaria
Daniel and Shirlee Cohen Freed Fellowship
Hsing-Ay Hsu, New Haven, CT
Baldwin Piano and Organ Company Fellowship
Su-Yen Jeon, Seoul, Korea
R. Armory Thorndike Fellowship/
Felicia Montealegre Bernstein Fellowship
Molly Morkoski, New York, NY
Stephanie Morris Marryott &
Franklin J. Marryott Fellowship
Ralph van Raat, Bussum, Holland
Netherland-America Foundation Fellowship
Michelle Schumann, Calgary, AB, Canada
Billy Joel Keyboard Fellowship
Michael Sheppard, Baltimore, MD
Stokes Fellowship
David Warn, Lund, Sweden
Lenore S. and Alan Sagner Fellowship/
English Speaking Union Fellowship

Voice

Glenn Alamilla, Philadelphia, PA
Peter L. Buttenwieser Fellowship
Jane McGregor Archibald, Toronto, ON, Canada
Harold and Thelma Fisher Fellowship
Eudora Brown, Santa Barbara, CA
Frelinghuysen Foundation Fellowship
Mark Chaundy, London, United Kingdom
William Randolph Hearst Foundation Fellowship
Alan Corbishley, Kamloops, British Columbia, Canada
Hannah and Raymond Schneider Fellowship
Bruno Cormier, Cheticamp, Nova Scotia, Canada
Lia and William Poorvu Fellowship
Amanda Crider, New York, NY
Stuart Haupt Scholarship/Eugene Cook Scholarship
William Ferguson, Richmond, VA
Wilmer and Douglas Thomas Fund Fellowship
Jason Henry Ferrante, Dundalk, MD
Pearl and Alvin Schottenfeld Fellowship
Cynthia L. Spark Scholarship
Martha Angeline Guth, Toronto, ON, Canada
Bernice and Lizbeth Krupp Fellowship
Daniel Hoy, Stroudsburg, PA
Tanglewood Music Center Fellowship
Valerie MacCarthy, New York, NY
Mary H. Smith Scholarship/
Miriam Ann Kenner Memorial Scholarship
Allyson McHardy, Toronto, ON, Canada
Aso and Arlene Tavitian Fellowship
Lynne McMurtry, Vernon, BC, Canada
Arnold Golber Fellowship/
Mr. and Mrs. David B. Arnold Jr. Fellowship
Andrew Lepri Meyer, Wilmington, DE
Rita Meyer Fellowship
Shannon Mercer, Toronto, ON, Canada
Robert S. Kahn Fellowship/
Berkshire Life Insurance Company Fellowship
Dann Mitton, Toronto, ON, Canada
Patricia Plum Wylde Fellowship/
Stuart and Suzanne Hirshfield Fellowship
Erika Rauer, Dover, DE
Bessie Pappas Fellowship
Tracy Rhodus, Houston, TX
Mr. and Mrs. William F. Allen Jr. Fellowship/
Abby and Joe Nathan Fellowship
Erin Elizabeth Smith, Austin, TX
Ushers/Programmers Harry Stedman
Vocal Fellowship
Jason Switzer, Fullerton, CA
Edwin & Elaine London Family Fellowship
Mark Uhlemann, Wilmette, IL
Rosamund Sturgis Brooks Memorial Fellowship
Randall Umstead, Olathe, KS
Richard F. Gold Memorial Scholarship/
Leah Jansizian Memorial Scholarship/
Andrall and Jeanne Pearson Scholarship
Shannon Melody Unger, Cincinnati, OH
Jane W. Bancroft Fellowship
Hugo A. Vera, El Paso, TX
Steve and Nan Kay Fellowship
D. Renard Young, Philadelphia, PA
Nat Cole Memorial Fellowship/
Tisch Foundation Scholarship

Vocal Pianists

James Bourne, Toronto, Ontario, Canada
Paul Jacobs Memorial Fellowship
Alison d'Amato, East Boston, MA
Brookline Youth Concerts Awards Committee
Fellowship
Caleb Harris, Gruver, TX
Marie Gillet Fellowship
David Santos, Lisbon, Portugal
Leonard Bernstein Fellowship
Michael Schuetze, Dresden, Germany
Mr. and Mrs. Vincent J. Lesunaitis Fellowship/
Dr. Marshall N. Fulton Memorial Fellowship
Kinza Tyrrell, Victoria, BC, Canada
Peggy Rockefeller Memorial Fellowship

Composition

Gordon Beeferman, Brooklyn, NY
DeWitt Wallace-Reader's Digest Fund Fellowship
Oscar Bettison, The Hague, The Netherlands
Velmans Foundation Fellowship
Rafael A. Hernandez, III, Virginia Beach, VA
Margaret Lee Crofts Fellowship
David T. Little, Blairstown, NJ
ASCAP Foundation Leonard Bernstein Composer
Fellowship
Florian Maier, Landshut, Germany
Tanglewood Music Center Fellowship
Arlene Elizabeth Sierra, New York, NY
Otto Eckstein Family Fellowship
Dmitri Tymoczko, Berkeley, CA
Leonard Bernstein Fellowship

Conducting

Ludovic Morlot, Paris, France
Seiji Ozawa Fellowship
Toshiaki Murikami, Kawasaki, Japan
Edward and Joyce Linde Fellowship/
Maurice Abravanel Scholarship

Librarian

Brian Casper, Schenectady, NY
C. D. Jackson Fellowship

TMC OPERA CHALLENGE CONTRIBUTORS

In response to a generous challenge pledge by an anonymous BSO Trustee, the following individuals have made generous contributions to endow the opera program at the Tanglewood Music Center.

For more information, contact Sandy Eyre, Associate Director of Tanglewood Development, at (413) 637-5261, or Elizabeth Roberts, Director of Individual Giving, at (413) 637-5275.

Anonymous (3)
Dr. and Mrs. Norman Atkin
George and Roberta Berry
Philip Sedgwick Deely and
Hilary Somers Deely
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
Nancy J. Fitzpatrick and Lincoln Russell
Ralph and Audrey Friedner
Mr. and Mrs. Richard Grausman
Mr. and Mrs. Edwin A. Jaffe
Mr. Charles H. Jenkins, Jr.
Liz and George Krupp
Mr. and Mrs. Philip Krupp
Mr. and Mrs. Walter Loeb
Diane H. Lupean and
Mrs. Edward Lupean
Mrs. Barbara McCullough
Dr. Martin C. Mihm, Jr.
Mrs. Gloria Moody Press
Mr. and Mrs. Millard H. Pryor, Jr.
Carole and Edward I. Rudman
Dr. and Mrs. Raymond H. Schneider
Mr. and Mrs. Dan Schusterman
Mrs. Melissa Sere
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Wilmer J. Thomas, Jr.
Richard James Trant
Mr. Jan Winkler and
Ms. Hermine Drezner

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

OPERA EVENT CONTRIBUTORS

The following individuals have made contributions over and above their ticket purchases to support the opera program at Tanglewood.

For more information, contact Sandy Eyre, Associate Director of Tanglewood Development, at (413) 637-5261, or Elizabeth Roberts, Director of Individual Giving, at (413) 637-5275.

Anonymous (8)
Mr. and Mrs. Kermit Adler
Mr. and Mrs. Lawrence Alexander
Mr. Anthony Angarano
Ms. Rosemary Antonucci
Diane M. Austin and Aaron J. Nurick
Mr. and Mrs. Adolph J. Berger
Mr. and Mrs. Neal F. Blackmarr
Mr. and Mrs. Alan J. Blier
Mr. and Mrs. Charles R. Blyth, Jr.
Dr. and Mrs. Stuart Brager
Mr. and Mrs. Samuel B. Bruskin
Mr. Gregory E. Bulger
Renee Burrows
Ms. Barbara L. Cohen-Hobbs
Mrs. J. Conway
Lewis R. Dan, M.D.
Philip Sedgwick Deely and Hilary Somers Deely
Mr. and Mrs. Channing Dichter
Mr. and Mrs. Eitan Evan
Ralph and Audrey Friedner
Ms. Dolly H. Frisch
Mr. and Mrs. Jeffrey Garber
Dr. and Mrs. Paul H. Gendler
Mrs. Haskell R. Gordon
Mr. and Mrs. Richard Grausman
Mr. and Mrs. Sol Handwerker
Mr. and Mrs. Frank Hano
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Robin G. Holloway
Ms. Janet Hopton
Mr. and Mrs. Lawrence Howitt
The Inn at Stockbridge/
Mr. and Mrs. Leonard Schiller
Mr. and Mrs. Werner Janssen, Jr.
Mr. Charles H. Jenkins, Jr.
Dr. and Mrs. Rollin M. Johnson
Natalie and Murray S. Katz
Ms. Charlotte R. Kaufman
Stephen B. Kay and Nan Bennett Kay
Mr. and Mrs. Bruce Kelly
Dr. Petra Krauledat and Mr. w. Peter Hansen
Mr. and Mrs. Richard Kronenberg
Liz and George Krupp
Dr. and Mrs. Joseph Lauterstein
Mr. and Mrs. Harold H. Lent, Jr.
Dr. Stanley E. Bogaty / Long Island Eye Physicians and Surgeons
Diane H. Lupean and Mrs. Edward M. Lupean
Mr. and Mrs. Edward Mandell
Mr. Dean W. Mathey
Mrs. Barbara McCullough
Mr. Frank B. Merrick
Mr. and Mrs. Henry H. Meyer, Jr.
Mrs. Evelyn Nef
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. J. Anderson Plumer
Mr. and Mrs. Gerald Rauch
Mr. Michael Riordan
Mr. and Mrs. Jean J. Rousseau
Mr. and Mrs. Milton B. Rubin
Mr. Gary S. Schieneman and Ms. Susan B. Fisher Schieneman
Dr. Raymond and Hannah H. Schneider
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Martin Schwartz
Mr. and Mrs. Leo V. Seligsohn
Mr. Richard Seltzer Kaye Scholer LLP
Ms. Melissa Sere
Mr. Joel Shapiro
Mona and Arthur Sherman
Mr. and Mrs. Robert L. Singleton
Ms. Edina A. Soboleski
Dr. Norman Solomon and Dr. Merwin Geffen
Dr. and Mrs. Richard F. Spark
Ms. Barbara J. Spencer
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. Steven D. Thomas
Mr. and Mrs. Roger Tilles
Mr. Dudley H. Towne
Mr. and Mrs. Loet A. Velmans
Stephen and Dorothy Weber
Dr. Henny Wenkart
Ms. Susan Woolf

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

2001 Artist Faculty

Boston Symphony Orchestra
Members of each section of the Boston Symphony Orchestra, including both principal and section players, participate in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings. Acknowledgment of BSO faculty will be included on individual programs.

Juilliard String Quartet Seminar
Steven Ansell, viola
Ronald Copes, violin*
Norman Fischer, cello
Andrew Jennings, violin
Joel Krosnick, cello*
Robert Mann, violin
Samuel Rhodes, viola*
Joel Smirnoff, violin*
Charles E. Culpepper Foundation Master Teacher Chair
**member of the Juilliard String Quartet*

Chamber Music
Emanuel Ax, piano
Marian Douglas Martin Master Teacher Chair, endowed by Marilyn Brachman Hoffman
Pamela Frank, violin
Norman Fischer, cello
Edward and Lois Bowles Master Teacher Chair
Bonnie Hampton, cello
Andrew Jennings, violin
Ursula Oppens, piano
Renee Longy Master Teacher Chair
Joel Smirnoff, violin
on sabbatical summer 2001
Marylou Speaker Churchill, violin
Berkshire Master Teacher Chair
Barry Tuckwell, horn
Richard Burgin Master Teacher Chair

Vocal Music
Phyllis Curtin, soprano
Harry and Nancy Lurie Marks Tanglewood Artist-in-Residence
Kenneth Griffiths, vocal music coach
Dennis Helmrich, vocal music coach
Kayo Iwama, vocal music coach
Karl Paulnack, vocal music coach
Lucy Shelton, soprano
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Alan Smith, Vocal Music Coordinator
Craig Smith, Bach Seminar
Valerie Trujillo, vocal music coach
Pierre Vallet, language coach
Florence Gould Foundation Resident Artist

Opera
David Kneuss, stage director
Marc Astafan, stage director
Alyssa Dodson, movement

Conducting
Seiji Ozawa
André Previn
Robert Spano, Director, Conducting Program
Sana H. and Hasib J. Sabbagh Master Teacher Chair
Ford Lallerstedt, score reading and analysis
Vytas Baksys, piano

Composition and Contemporary Music
Louis Andriessen, Choreographer Composer Lab
Stefan Asbury, Coordinator of New Music Activities
Oliver Knussen, Director, Festival of Contemporary Music
Michael Gandolfi
Osvaldo Golijov
Omar Del Carlo Artist-in-Residence
John Harbison
Bright Sheng
Charles Wuorinen, Composer-in-Residence, Festival of Contemporary Music

Visiting Artists and Special Guests
Roberto Abbado, conductor
Eleanor Naylor Dana Visiting Artist
Julian Anderson, composer
Eric Booth, music education and youth concerts
James Conlon, conductor
Barbara LaMont Master Teacher Chair
Federico Cortese, conductor
John Corigliano, composer
Graham Cozzubbo, stage director
Susan Knussen, music education and youth concerts
Magnus Lindberg, composer
Yo-Yo Ma, cello
Beatrice Sterling Procter Master Teacher Chair
Robert Mann, conductor
Roger Voisin, solfège
Surdna Foundation Master Teacher Chair
Ned Rorem, composer
Ilan Volkov, conductor
John Williams, composer
Stephen and Dorothy Weber Artist-in-Residence
Paul Zukofsky, conductor

Tanglewood Music Center Staff: Patricia Brown, Associate Director; Margie Chebotariov, Manager of Student Services; Keith C. Elder, Operations Manager; Julie Giattina, Coordinator; Brian Wallenmeyer, Scheduler

Tanglewood Development: Tracy Wilson, Director of Tanglewood Development and Community Relations; Sandy Eyre, Associate Director; Meredith McCarroll, Friends Office Manager

Tanglewood Music Center Orchestra: Harry Shapiro, Orchestra Manager; Alicia DiDonato, Assistant Orchestra Manager; Robert Olivia, Librarian; Jason Macy, Stage Manager

2001 Summer Staff: Brian Battaglia, Lisa Booth, Hudi Broughton, Joshua Budway, Susan Chase, Paul Connor, Daniel Cooper, Michael Kearns, Hugo Kimura, Katherine Marsch, Margaret McCafferty, Caissa McClinton, Lydia Miller, Ryan Mix, Michael Nock, Bradford Pino, Joel Rappaport, Igor Sadetsky, Isabel Silva, Sara Shumway, Justin Wall, William Wozniak

Audio Department and Fellowships
The Tanglewood Music Center would like to acknowledge the generous support of the Audio Department; Timothy Martyn, Marie Ebbing, Michael Flemming, Francois Goupil, Brian Richards

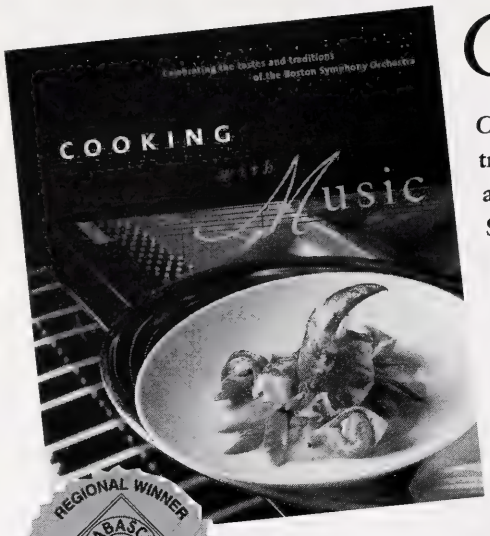
Conducting Class Reading Quintet: The Tanglewood Music Center would like to acknowledge the generous support of the conducting class Reading Quintet by the *Merrill Lynch Foundation* and *Friends of the Armenian Culture Society*; Michael Fenton, viola; Kate Kayaian, cello; Jeffrey Kipperman, bass; Simon MacDonald, violin; Nathan Schmidt, violin

For the Boston Symphony Orchestra

Seiji Ozawa, *Music Director*
Mark Volpe, *Managing Director*
Anthony Fogg, *Artistic Administrator*
Ellen Highstein, *Director of Tanglewood Music Center*

Program copyright ©2001 Boston Symphony Orchestra, Inc.
Cover design by Susan Hopkins
Costume renderings by Sarah G. Conly
Program printed by The Studley Press, Inc., Dalton, MA





Get Cooking!

Cooking with Music **is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.**

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

REGIONAL WINNER TABASCO Community COOKBOOK Awards 2000

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.

2001 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers.

Free to the public: Wednesday from 10:30 a.m. and Saturday at 1:30 p.m.
Free to Sunday ticket-holders: Sunday at 12:30 p.m.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.



Tanglewood
Music
Center

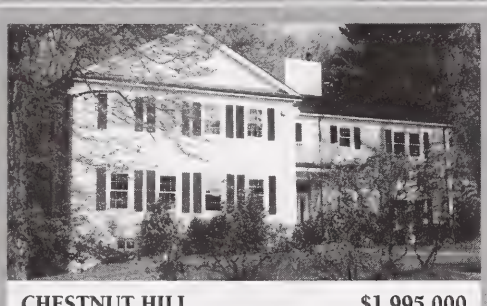
Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space. **Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com

Table of Contents

Ozawa Hall concert of Thursday, July 26, at 8:30 3
Emerson String Quartet; Yefim Bronfman, piano
MUSIC OF HAYDN, SHOSTAKOVICH, AND SCHUMANN

Prelude Concert of Friday, July 27, at 6 11
Members of the Boston Symphony Orchestra; John Mark Ainsley, tenor; Robert Spano, piano
MUSIC OF VAUGHAN WILLIAMS AND DVOŘÁK

Boston Symphony Orchestra concert of Friday, July 27, at 8:30 21
Hugh Wolff conducting; Joshua Bell, violin
MUSIC OF SHENG, BERNSTEIN, AND BEETHOVEN

Boston Symphony Orchestra concert of Saturday, July 28, at 8:30 30
Robert Spano conducting; Katarina Karnéus, John Mark Ainsley, and David Pittsinger, vocal soloists
MUSIC OF HARBISON, TCHAIKOVSKY, AND STRAVINSKY

Boston Symphony Orchestra concert of Sunday, July 29, at 2:30 45
Seiji Ozawa conducting; Yefim Bronfman, piano
MUSIC OF BEETHOVEN AND SHOSTAKOVICH

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, JULY 2001

July 7 and 28 — Robert Kirzinger, BSO Publications Associate
July 14 and 21 — Marc Mandel, BSO Director of Program Publications

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 26, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET
PHILIP SETZER, violin (1st violin in Haydn)
EUGENE DRUCKER, violin (1st violin in Shostakovich and Schumann)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello
YEFIM BRONFMAN, piano

HAYDN — String Quartet in F minor, Opus 20, No. 5
Moderato
Menuet; Trio
Adagio
Finale. *Fuga a 2 soggetti*

SHOSTAKOVICH — String Quartet No. 14 in F-sharp, Opus 142
Allegretto
Adagio—
Allegretto—Adagio

INTERMISSION

SCHUMANN — Quintet in E-flat for piano, two violins, viola, and cello, Opus 44
Allegro brillante
In modo d'una Marcia. Un poco largamente—Agitato
Scherzo molto vivace; Trio I; Trio II
Allegro, ma non troppo

Yefim Bronfman plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Joseph Haydn's six quartets, Opus 20 (completed 1772) provided a magnificent culmination to his so-called *Sturm und Drang* period, in which he made crucial discoveries about transfusing the easygoing *galant* style with narrative urgency. Known as the "*Sun* Quartets" (thanks to the cover art on an early edition) they indeed constituted "a sunrise over the domain of sonata style as well as of quartets in particular," as Sir Donald Tovey rhapsodically remarked. For in Opus 20, Haydn (1732-1809) established principles that transformed the string quartet into the quintessential Classical chamber form: a genre designed, as Hans Keller stressed, for "*exactly* four" solo players, any one of whom may assume leadership at any moment. Dramatizing this fundamental equality of the instruments, Haydn furnished three of the Opus 20 quartets with full-blown fugal finales.

Most of Haydn's minor-key *Sturm und Drang* works radiate cold, unromantic fury. Not so the Quartet in F minor, Opus 20, No. 5, a tragic masterpiece rife with prophetic indications. After agitated flutters invade the first movement's opening theme, Haydn summons a warm glow for the ensuing transition, while the second subject flashes proto-Romantic minor-key hints of chromatic pain. Finding unexpected developmental possibilities in subsidiary material, Haydn proceeds to an inventive reprise, accompanying his first theme with new vehemence and translating the second subject into the minor. His coda mystifies with some of the most adventurous modulations ever penned.

Asymmetric phrases give the sober minuet forward thrust; the central trio brings the work's first relaxed smile, with teasing commentary, leg-pull pauses, and a false ending. The consoling slow movement Siciliano is soon bedizened with exquisite violin ornament. In the coruscating fugal finale Haydn ratchets up the tension through ever closer imitative entries of the slashing main subject, rounding off the story in a non-fugal coda.

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

When **Dmitri Shostakovich** (1909-1976) finished his Eighth Symphony in 1943, he had only one string quartet behind him. By the year of his death, however, his catalogue contained as many string quartets as symphonies: fifteen apiece. In this shift of emphasis, biographers see Shostakovich coping with the conflict between his artistic inclinations and the Soviet government's demand that he compose his symphonies as triumphalist National Statements. The string quartet provided refuge from such pressures: it gave Shostakovich an outlet for musical issues of symphonic complexity, but—as a low-profile form, useless for propaganda—left him free to compose with little government comment.

Shostakovich's Quartet No. 14 in F-sharp major, Opus 142, followed his Fifteenth Symphony (Opus 141) by several months. He began it in mid-1972, finishing the score the following April, and the premiere duly took place in November, presented by the Beethoven Quartet in Leningrad. Shostakovich dedicated the work to that ensemble's cellist, Sergei Shirinsky; in fact the cello plays a prominent role in all three movements.

The cello's primacy in the opening Allegretto is a source of considerable emotional ambiguity. Its pattering initial theme (which undergoes continual evolution) soon proves a source of bitter spite for the other instruments, which bait the cello into high-register protests. Back in its bass range, the cello introduces a falling-arpeggios subject later made querulous in high-register violin, and eventually employed by viola to launch a robust cadenza. Lyric sentiment ultimately transforms the pattering theme, and a gruff, cello cadenza brings a luminous, tension-free close.

Shostakovich opens the Adagio with an unaccompanied violin meditation that covers all twelve tones of the scale (not a Schoenbergian series, however). Elegiac ensemble discourse, broken by frequent pauses, grows more continuous when the cello takes up the theme, supported by violin descant in an unaccompanied duet. The first theme effects a return to introversion for a hushed coda. A pizzicato passage bridges to the Allegretto finale. Soon, the cello brings back a first-movement rhythmic figure, and a discordant discussion piles up clusters; then the players ferociously bandy about progressively shorter fragments that shrink to single notes and two-note groups (reminiscent of an outrageous scherzo episode in another Quartet No. 14—Beethoven's!). In a lengthy recessional, slow-movement and first-movement materials quietly resurface, and lonely first violin and viola song follows. After a final cello solo rises from the depths to a single note, the Quartet ends in elevated tranquility.

The creative fascination that the piano held for the young **Robert Schumann** (1810-1856) verged on monomania. His published output from the 1830s included some two dozen important keyboard works, but not a single score calling for other instruments or voices. In 1840, however, the composer suddenly burst into song, producing some 140 *Lieder*, and in 1841 he moved on to orchestral music, writing two symphonies, a mini-symphony entitled *Overture, Scherzo and Finale* and a piano-orchestra fantasy (later incorporated into his Piano Concerto).

Schumann then made 1842 his chamber music year. In the spring and summer, he produced three string quartets (Opus 41), and by December he had added three works for piano and strings: a piano quartet, a suite for piano trio, and the present Quintet in E-flat major for Piano and Strings, Opus 44, which has remained the most widely loved of all his chamber works. Sketched in five days during September, the Quintet reached completion the following month. At a private unveiling in December, the composer Felix Mendelssohn took the piano part. Mendelssohn expressed reservations about one section (the second trio of the scherzo), and Schumann—who idolized Mendelssohn as the consummate professional—soon replaced it with a new episode.

Vibrant with Schumann's most attractive swashbuckling ardor, the first movement's

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

initial upward leaps generate much of the material to come. They soon introduce episodes of yearning, and then serve as foil for the fetching downward fall that opens the second-subject theme. Only Romantic art could generate the bardic sorrow that dominates the slow movement. High art marks the smiling-through-tears quality of the first subsidiary theme, and the manner in which its warmth evaporates back into bleakness. Quite as compelling is the manner in which the angry second episode goes on to commandeer the main theme.

Schumann's scherzo bubbles with his delight at finding new, euphonious ways to use simple rising and falling scales to generate heartfelt melody. The first trio is amorous; the second manages to meld bustle with mordancy. Schumann's heroic finale approaches the home key from an oblique tonal region, and thus gives us a delightful shock every time it recurs. Streams of song continually flow forth from subsidiary materials, and toward the close, a dashing Schumann builds a grand polyphonic edifice around the recycled first-movement theme.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

ARTISTS

Emerson String Quartet



Acclaimed for its insightful and dynamic performances, brilliant artistry, and technical mastery, the Emerson String Quartet is one of the world's foremost chamber ensembles. The quartet has amassed an impressive list of achievements: an exclusive Universal Classics/Deutsche Grammophon recording contract; six Grammy Awards, including two for Best Classical Album; regular appearances with virtually every chamber music series and festival worldwide; and an international reputation as a quartet that approaches both the classics and contemporary music with equal mastery and enthusiasm. For nearly a quarter of a century, the ensemble has collaborated with numerous artists, including Emanuel Ax, Misha Dichter, Leon Fleisher, the Guarneri String Quartet, Thomas Hampson, Lynn Harrell, Barbara Hendricks, the Kalichstein-Laredo-Robinson Trio, Menahem Pressler, Mstislav Rostropovich, Oscar Shumsky, David Shifrin, and Richard Stoltzman. During the quartet's 2000-2001 season, the Emerson was featured as part of Carnegie Hall's "Perspectives: Maurizio Pollini" series and premiered a new work by William Bolcom at concerts in Washington, D.C. and Boston with Isaac Stern. Other highlights of the season included appearances throughout North America, in England, Germany, France, Belgium, and Italy. The Emerson Quartet made its Hong Kong and Singapore debuts this past spring. Committed to teaching, the ensemble performs and gives master classes at universities and conservatories across the country. In 2000, the members of the Emerson String Quartet celebrated their twentieth year as faculty at the University of Hartford's Hartt School of Music. This past season was also the twenty-second season of the Emerson's series at the Smithsonian Institution in Washington, D.C. The Emerson Quartet recently performed the complete cycle of Shostakovich quartets at New York's Alice Tully Hall, as well as at Wigmore Hall and the Barbican Centre in London. The live Deutsche Grammophon recording taken from these concerts won two Grammy Awards. The quartet has also collaborated with re-

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

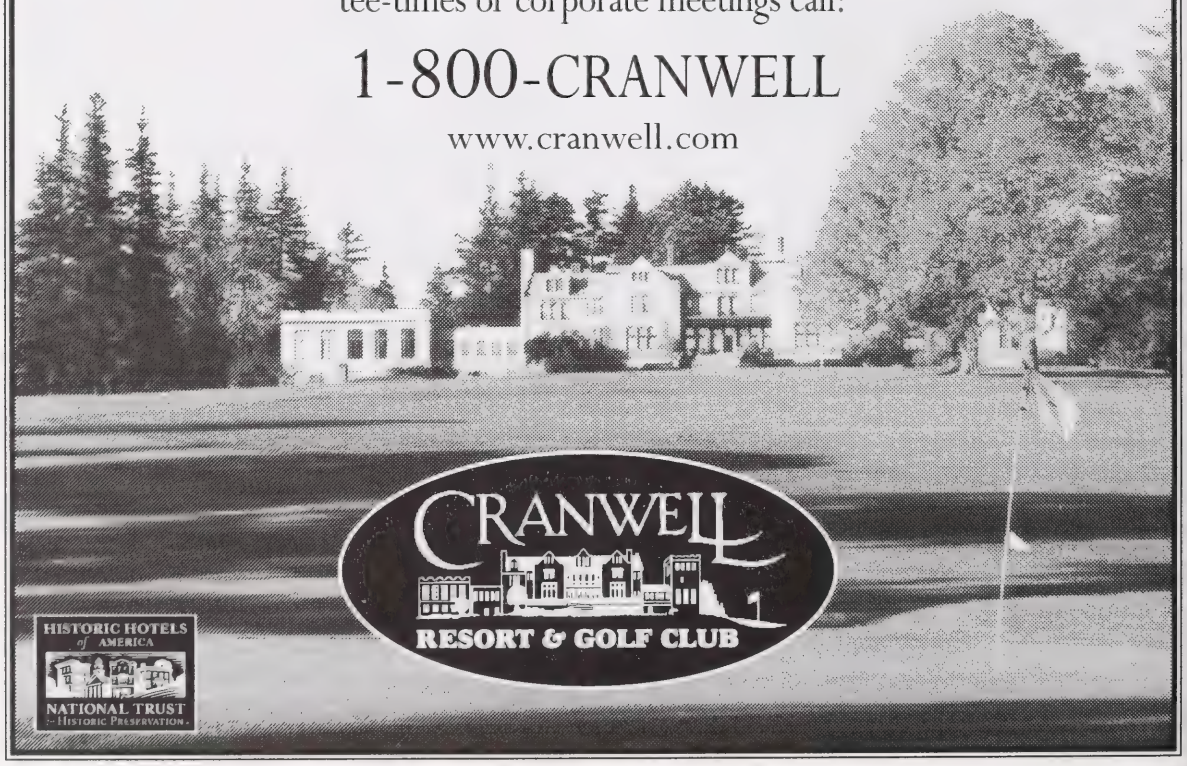


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



nowned director Simon McBurney (*Street of Crocodiles, The Chairs*) in an innovative theatrical piece, "The Noise of Time," featuring Shostakovich's Fifteenth Quartet. Another unique collaboration, with physicist Brian Greene (author of *The Elegant Universe*), demonstrates the principles of string theory through lecture, video presentation, and performances of important musical works that illustrate or coincide with major developments in the history of physics. In 1987, the Emerson signed an exclusive contract with Deutsche Grammophon; its first release on the label was Schubert's *Death and the Maiden* Quartet. The Quartet's recording of the Bartók cycle received two Grammy Awards and *Gramophone*'s "Record of the Year." The Emerson Quartet also won Grammys for their "American Originals" disc and for their recording of the complete Beethoven quartets, and received nominations for a Dvořák disc with Menahem Pressler and for a disc of the complete string works of Webern. Additional recordings include the Schubert C major string quintet with Mstislav Rostropovich, Barber's *Dover Beach* with Thomas Hampson, and Edgar Meyer's Bass Quintet paired with Ned Rorem's string quartet. Important commissions and premieres include compositions by Ellen Taaffe Zwilich, Edgar Meyer, Ned Rorem, Paul Epstein, Wolfgang Rihm, Richard Wernick, Richard Danielpour, John Harbison, Gunther Schuller, George Tsontakis, Maurice Wright, Ronald Caltabiano, and Mario Davidovsky. This fall the quartet will premiere a quartet concerto by Wolfgang Rihm with the Cleveland Orchestra and Christoph von Dohnányi. Formed in the Bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position, and are joined by violist Lawrence Dutton and cellist David Finckel. The quartet has performed numerous benefit concerts for causes ranging from nuclear disarmament to the fight against AIDS, world hunger, and children's diseases. The ensemble's members were honored by the Governor of Connecticut for their outstanding cultural contributions to the state and in 1994 received the University Medal for Distinguished Service from the University of Hartford. In 1995, each member was awarded an honorary doctoral degree by Middlebury College in Vermont. They have also received a Smithson Award from the Smithsonian Institution. The Emerson String Quartet has been featured in numerous magazines and on television programs including PBS's "NewsHour with Jim Lehrer." The ensemble is the subject of the nationally televised, Emmy-winning WETA-TV production "In Residence at the Renwick," and of "Making Music: The Emerson String Quartet." The quartet is based in New York City.

For a biography of **Yefim Bronfman**, see page 57.




La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 27, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

JOHN MARK AINSLEY, tenor
VALERIA VILKER KUCHMENT, violin
AZA RAYKHTSAUM, violins
ROBERT BARNES, viola
MARTHA BABCOCK, cello
JAMES ORLEANS, double bass
ROBERT SPANO, piano

VAUGHAN WILLIAMS — *On Wenlock Edge* for tenor, piano, and string quartet, on poems by A.E. Housman

On Wenlock Edge the wood's in trouble
From far, from eve and morning
Is my team ploughing?
Oh, when I was in love with you
Bredon Hill
Clun

DVOŘÁK — Quintet in G for two violins, viola, cello, and double bass, Opus 77

Allegro con fuoco
Scherzo: Allegro vivace
Poco andante
Finale: Allegro assai

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

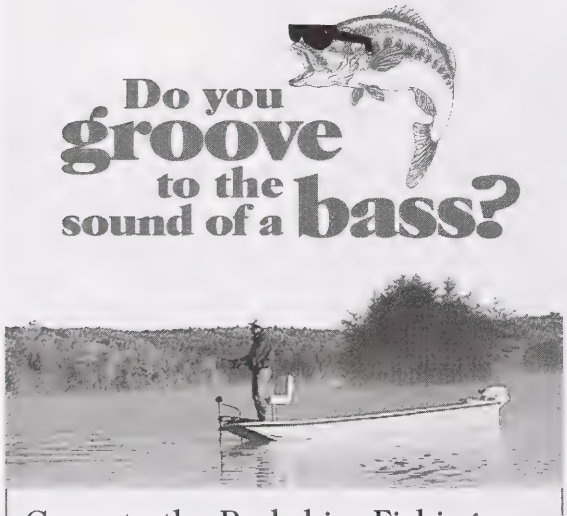
Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

In England around the turn of the twentieth century, the question for promising young composers was not whether to study in Germany, but which Germans to study with. Wagner and Brahms had been dead for a decade or more, but their camps of admirers were very much in business and competing with each other for the souls of the next generation. **Ralph Vaughan Williams** (1872-1958) studied with Max Bruch, a Brahmsian, in Berlin in 1897, but the Brahms influence on him was fleeting. When he began collecting English folk songs, he felt the need to express himself in a new way. In 1908, at thirty-five, he did the unprecedented thing of seeking out a composer in France who was younger than he was, and asking for lessons. Maurice Ravel accepted him as a pupil.

Ravel was delighted with Vaughan Williams, saying, "He is the only [pupil] who does not write my music" (i.e., imitate me). Ravel promoted performances of the English composer's works in Paris. For his part, in letters home describing his work with Ravel (mostly on orchestration), Vaughan Williams speaks with a combination of modesty and English self-assurance that is utterly characteristic of him: "Ravel is exactly the man I was looking for. As far as I know my own faults, he hit on them exactly and is telling me to do exactly what I half felt in my own mind I ought to do—but it just wanted saying."

On returning to England a few months later, Vaughan Williams began setting poems from *A Shropshire Lad* by A.E. Housman (1859-1936), using the unusual ensemble of tenor, piano, and string quartet. The poet disapproved in general of musical settings of his words, and Vaughan Williams had to pester him for permission to compose this cycle, which he finally gave reluctantly. Perhaps Housman had a point; the clipped, English irony of his verse is quite a different thing from, say, the passionate irony of Heinrich Heine, whose poems Schumann set so memorably in *Dichterliebe.* Vaughan Williams's treatment ranges from deadpan (in the second song, "From far, from eve and morning") to over-the-top dramatic ("Is my team ploughing?"); listeners may judge for themselves whether Vaughan Williams made the right choice of mood for each poem. His choice



Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

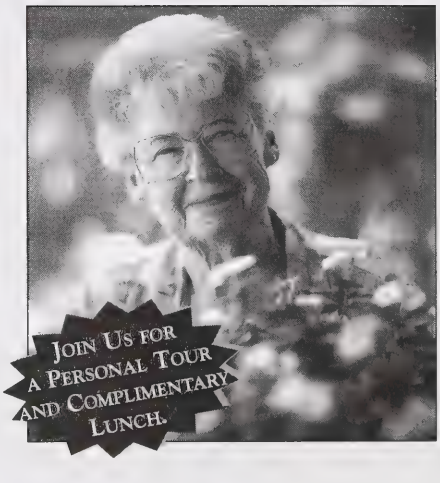
BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

THE VILLAGE AT LAUREL LAKE

ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE

(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

of instruments is a youthful extravagance: Why not a backup band to accompany the traditional voice-and-piano combination? But he uses this broad palette of string and piano sound economically, and often to telling effect.

Looking back at *On Wenlock Edge* years later, Vaughan Williams recalled, "I came home with a bad attack of French fever and wrote a string quartet which caused a friend to say I must have been having tea with Debussy, and a song cycle with several atmospheric effects." *Sacré bleu!* Perhaps the composer's recollections were influenced by what people were writing about him at the time. In 1914, for example, a French reviewer's praise for *On Wenlock Edge* brought this blast from the eminent English critic and Wagnerite Ernest Newman: "Strange that no one I have ever met had any intuition that Dr. Vaughan Williams was our messiah! We live and learn. The truth simply is that M. Boulestin is insensitive to the greater English music because it is not French, and he prefers some of the minor English music because it coquets with the modern French idiom."

With the benefit of hindsight, a present-day listener can hear in these songs perhaps a few atmospheric effects, but much more the sturdy English idiom that we think of as the essence of Vaughan Williams: the modal, folk-influenced melodies; the distinctive, almost medieval vocal melismas (decorations on a single syllable); and the bare sound of open fourths and fifths, so familiar from the *Fantasia on a Theme of Thomas Tallis* for string orchestra, composed just a year later.

—David Wright
copyright ©2001

Now based in Wellesley, Massachusetts, David Wright contributes program notes regularly to Lincoln Center and Carnegie Hall, and articles on music to the *New York Times*.

RALPH VAUGHAN WILLIAMS "On Wenlock Edge," on poems by Alfred Edward Housman, from "A Shropshire Lad"

1. On Wenlock Edge the wood's in trouble

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
To-day the Roman and his trouble
Are ashes under Uricon.

2. From far, from eve and morning

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now—for a breath I tarry
Nor yet disperse apart—
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

Please turn the page quietly, and only after the music has stopped.

3. Is my team ploughing?

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

*["Is football playing
Along the river-shore,
With lads to chase the leather,
Now I stand up no more?"

Ay, the ball is flying,
The lads play heart and soul;
The goal stands up, the keeper
Stands up to keep the goal.]

"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

4. Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

5. Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away;
"Come all to church, good people;
Good people come and pray."
But here my love would stay.

And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum,
"Come all to church, good people."—
O noisy bells, be dumb;
I hear you, I will come.

*Not set by Vaughan Williams

6. Clun

Clunton and Clunbury,
Clungunford and Clun,
Are the quietest places
Under the sun.

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton,
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

* * * * *

To judge from its opus number, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72: in short, a work of the mature **Antonín Dvořák** (1841-1904). That is exactly what Dvořák's publisher Simrock wanted prospective purchasers to think. Actually it was written more than ten years earlier than its published opus number would suggest (the composer himself called it Opus 18 and objected violently, if fruitlessly, to Simrock's deceit). Dvořák turned to the quintet with double bass after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously by the judges, the work received its first performance the following March. At that time it had five movements, with an Intermezzo in B major standing in second place; but Dvořák decided that two slow movements overdid it, so he removed the Intermezzo, later publishing it separately as the Nocturne for strings, Opus 40.

The judges who first saw the manuscript of the quintet awarded it the prize on account

SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106



the PORCHES Inn
at MASS MoCA

231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and...knowledge of the instruments." The player benefiting most from the presence of the double bass in the ensemble is the cellist, who, freed from the customary duties of harmonic support, has much more opportunity to range widely in the thematic interplay of the lines. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves. Once this unique feature has been established in the ear of the listener, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, the bouncy scherzo dances jovially into a gentler Trio with some welcome irregularities of phrasing, and the slow movement's lyric flow makes it in many ways the expressive highpoint of the quintet.

Dvořák was a late-blooming composer—he was already in his thirty-fourth year when he wrote this quintet—but his talent was readily apparent. He always worked diligently to develop and increase his control of the medium and was by this time only a few years from some of his greatest achievements in orchestral, chamber, and vocal composition. We can catch clear anticipations of that mastery here.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

ARTISTS

For a biography of **John Mark Ainsley** see page 42.

For a biography of **Robert Spano** see page 40.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, including a solo appearance with the Boston Pops Orchestra, and winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel and Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has recorded for Melodiya, Sine Qua Non, and Sonora Productions. Her recording of Dvořák's G major string quintet with the Apple Hill Chamber Players is available on Sonora, paired with her recording of the Janáček Violin Sonata.

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov; she became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 she emigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area with her husband, BSO principal cellist Jules Eskin.

Experience Kripalu — the ultimate retreat for body & soul



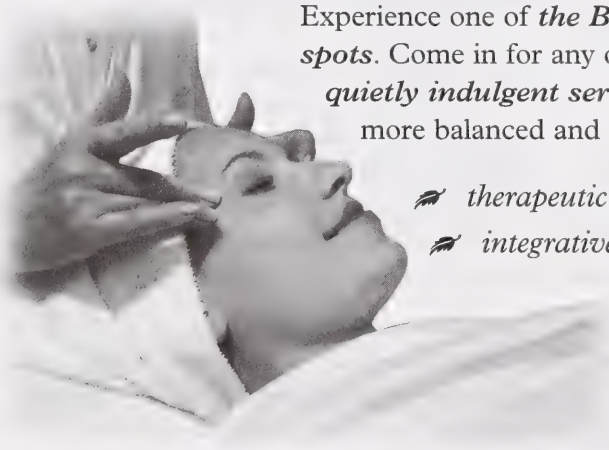
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY
888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, Ms. Babcock began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz and Aldo Parisot. While attending graduate school at Boston University's School for the Arts she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, as the youngest member of the Montreal Symphony Orchestra. In addition to solo appearances with various Boston-area orchestras, Ms. Babcock is a member of the Higginson Trio with her husband, former BSO violinist Harvey Seigel, and pianist Robert Spano. She has also performed and recorded with the Boston Symphony Chamber Players and has appeared with Collage New Music.

Born in Newark, bass player **James Orleans** began his musical studies with the trumpet, which he played for nine years. His growing interest in jazz precipitated a move to the double bass when he was twenty. Mr. Orleans majored in composition, with a concentration in double bass, at Indiana University and graduated *magna cum laude* from the Boston Conservatory of Music in 1981. He was awarded fellowships to the Tanglewood Music Center in 1981 and 1982. Mr. Orleans' bass teachers included Robert Olson, William Rhein, and Edwin Barker. He joined the Milwaukee Symphony Orchestra under Lukas Foss in 1982 and became a member of the Boston Symphony Orchestra in 1983. Mr. Orleans maintains an active interest in contemporary music and has performed with Collage, Dinosaur Annex, the Brandeis Contemporary Chamber Players, and Boston Musica Viva. He has recorded with these ensembles for CRI and Northeastern records. Mr. Orleans has written influential articles on the programming of twentieth-century orchestral music and has served on advisory advisory panels of such organizations as the American Composers Orchestra, the American Symphony Orchestra League, and the National Endowment for the Arts.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

THE BRILLIANCE OF BELL.. THE MAGIC OF BERNSTEIN.

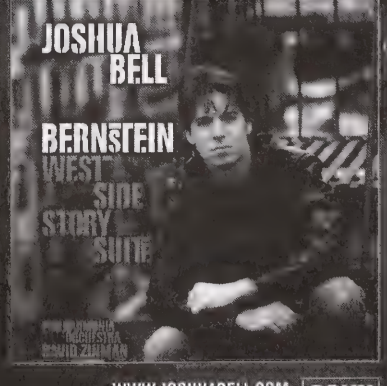
JOSHUA BELL
WEST SIDE STORY SUITE
PHILHARMONIA ORCHESTRA
DAVID ZINMAN

WORLD PREMIER RECORDING!

GRAMMY® AWARD-WINNING VIOLINIST JOSHUA BELL GIVES VOICE TO A LEGENDARY COLLECTION OF SONGS BY ONE OF AMERICA'S GREATEST COMPOSERS, LEONARD BERNSTEIN.

FEATURING THE WORLD PREMIER RECORDING OF *WEST SIDE STORY SUITE*, ARRANGED FOR VIOLIN AND ORCHESTRA.

INCLUDES BREATHTAKING ARRANGEMENTS OF BERNSTEIN'S CLASSIC SONGS "MARIA" AND "TONIGHT."



TOWER RECORDS • VIDEO • BOOKS
www.towerrecords.com

WWW.JOSHUABELL.COM
WWW.SONYCLASSICAL.COM

SONY CLASSICAL

® AND "SONY CLASSICAL" REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA./© 2000 SONY MUSIC ENTERTAINMENT INC.



2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, July 27, at 8:30

HUGH WOLFF conducting

SHENG — Two movements from *Postcards*

From the Mountains
From the Savage Land

BERNSTEIN — Serenade (after Plato's *Symposium*) for violin, string orchestra, harp, and percussion

I. Phaedrus; Pausania (Lento—Allegro)
II. Aristophanes (Allegretto)
III. Eryximachus (Presto)
IV. Agathon (Adagio)
V. Socrates; Alcibiades (Molto tenuto—Allegro molto vivace)

JOSHUA BELL

INTERMISSION

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

Video screens sponsored by American Express Company.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Restaurant Week
BOSTON
August 20 – 24

Some of Boston's finer restaurants.
3 courses.
Just $20.01.

Sound appetizing?
Make your reservation now.

Some of the finer restaurants across Boston will be serving up three-course lunches for a mere $20.01 per person from Monday, August 20 – Friday, August 24, the First Annual Boston Restaurant Week.

To learn more, log on to **http://travel.americanexpress.com/greaterboston** or **www.bostonUSA.com** or call **1-888-SEE-BOSTON**.

Presented to you by:

GREATER BOSTON CONVENTION & VISITORS BUREAU
America's Walking City

AMERICAN EXPRESS® Cards

Additional sponsors:

MUMM CUVÉE NAPA

Boston Magazine

Program benefits:

The Anthony Spinazzola Foundation

NOTES ON THE PROGRAM

Bright Sheng (b.1955)
"From the Mountains" and "From the Savage Land," from *Postcards*

First performance: January 22, 1997, Saint Paul Chamber Orchestra, Hugh Wolff cond. *This is the first Boston Symphony Orchestra performance of music from* Postcards. *The duration of these two movements is about eight minutes.*

Bright Sheng grew up as part of the generation of Chinese artists whose technical and aesthetic development took place during the stultifying period of the Chinese Cultural Revolution, an attempt by Mao-Tse Dong to strip Chinese culture of any influence from the outside world. Many Chinese musicians of Sheng's age, including the composers Tan Dun and Qigang Chen, who might previously have studied Western music, instruments, and techniques were consigned to work in folk music, often undertaken independently concurrent with officially sanctioned work of more "practical" nature, such as farm labor. Bright Sheng, who was born in Shanghai, was lucky enough to have had instruction in piano from his mother at an early age. After graduating high school he worked as a percussionist and pianist in a folk music and dance troupe in the Qinghai Province, near Tibet. Here he also began to collect and study folk music; many years later he was to write the chorus and orchestra piece Three Qinghai Folk Songs for the John Oliver Chorale (1989).



The Cultural Revolution spanned the decade from 1966 to 1976. When its strictures were relaxed in the late 1970s and the universities reopened, Bright Sheng was one of the first students to be accepted for study at the Shanghai Conservatory of Music, where part of his training included an "inauthentic" presentation of European music and practical, performer-focused training in Chinese folk music. Sheng's exposure to an ersatz overview of European music did not prepare him for the time when, in 1982, he moved to New York for further study. He was immediately confronted with the latest Western contemporary and avant-garde music, much of it extremely complex technically and much of it alien, on the surface anyway, to Sheng's experience. His teachers included the composer and Alban Berg scholar George Perle and an older generation Chinese émigré, Chou Wen-Chung. He has also worked with Hugo Weisgall and Mario Davidovsky. In 1985 Bright Sheng was a Fellow at the Tanglewood Music Center. He became acquainted with, and soon a friend of, the great musician Leonard Bernstein, from whom he gained a much deeper understanding of the breadth of Western music. As part of his musical life in the United States, Bright Sheng has himself assumed the role of educator and administrator, serving as composer-in-residence at the Santa Fe Chamber Music Festival, with Chicago Lyric Opera, and with the Seattle Symphony. Currently he teaches at the University of Michigan.

All of Bright Sheng's music reveals his continuing connection to the Chinese culture. Of his published pieces from the 1980s, several are sets of songs on Chinese poetry, including Two Poems from the Sung Dynasty, Three Chinese Love Songs (written as a seventieth-birthday tribute to Bernstein), and Three Chinese Poems. In larger works, Sheng's synthesis of Chinese and Western (that is, European classical) musical sensibilities finds him using Chinese melodic contours or instrumental combinations reminiscent of Chinese music within structural frameworks—counterpoint, harmonic progression, and the compact, integrated development of musical ideas—that are the essential characteristics of Western music. An important orchestral work from the period of the

late 1980s was *H'un (Lacerations): In Memoriam 1966-76*, a searing, dramatically unflinching tone poem representing the anguish of the Cultural Revolution. In the 1990s Sheng broadened his work's scope with his hour-long opera *Majnun*, and in 1997 a chamber theatrical piece with a libretto by David Henry Hwang, *The Silver River*. His *Spring Dreams* for cello and traditional Chinese orchestra (1997) was a Carnegie Hall commission for Yo-Yo Ma and gave him an opportunity to return to China, after a fourteen-year absence, to research Asian instruments. Yo-Yo Ma also played a role in the genesis of Bright Sheng's *Red Silk Dance* for piano and orchestra when he invited Sheng to participate in the Silk Road Project, an organization dedicated to exploring the cultural significance of the Silk Road trading route and the more universal implications of cultural exchange. *Red Silk Dance* was commissioned by the BSO and premiered by the orchestra with Robert Spano conducting and Emanuel Ax as soloist in January 2000.

Sheng has written several large-scale orchestral works in the illustrative tone poem tradition of Liszt's *Les Préludes* or Debussy's *La Mer*—instead of specific, story-oriented programmatic ideas, Sheng's work is more generally allusive, painting a landscape or effecting a mood. *Postcards* is one such work, at once musical landscape and an exploration of folk-music traditions from the regions represented in each of its four movements: "From the Mountains," "From the River Valley," "From the Savage Land," and "Wish You Were Here." The piece was commissioned for Hugh Wolff and the Saint Paul Chamber Orchestra by Ruth and John Huss. Sheng relates the genesis of the piece:

> Ruth and John Huss asked that I write a piece in celebration of their silver wedding anniversary. They told me they had visited China during the 1980s and spent an enjoyable three weeks touring throughout the country. I decided to write the work as a reminiscence of their trip. *Postcards* is a collection of four short movements, with

Destination Imagination


Richard Easton in *Camelot*

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

each one written in a specific folksong style characteristic of four different geographic regions of China. *Postcards* is a piece about nature, love and nostalgia—they are "love" postcards from China. I was absolutely thrilled to receive this commission.

"From the Mountains" is one of the piece's two slow movements. It begins with a unison tune in winds and piano that has a strong Chinese character which is taken up by the rest of the orchestra and colored by pizzicato low strings and brass accents. The movement ends with a coda of the opening tune. In "From the Savage Land," one of the two fast movements (the other is "From the River Valley"), percussion and aggressively driving strings propel the music. Moments of more lyric character blossom but soon become subsumed in the *Rite of Spring*-like motoric rhythms, which finally end the movement in a slashing, bright, percussive cadence.

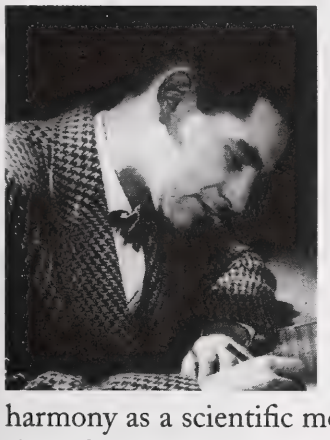
—Robert Kirzinger

Leonard Bernstein (1918-1990)
Serenade (after Plato's *Symposium*) for violin, string orchestra, harp, and percussion

First performance: September 12, 1954, Teatro Fenice in Venice, Italy; Isaac Stern, violin solo. *First BSO performance*: April 14, 1955 (United States premiere), Charles Munch cond., Isaac Stern, violin solo. *First Tanglewood performance*: July 3, 1971, Seiji Ozawa cond., Joseph Silverstein, violin solo. *Most recent Tanglewood performance*: July 26, 1986, Bernstein cond., Midori, violin soloist. *More recently, Seiji Ozawa conducted the Tanglewood Music Center Orchestra in a performance during the Leonard Bernstein Memorial Concert of July 23, 1994, with Itzhak Perlman as violin soloist.*

Leonard Bernstein's Serenade was commissioned by the Koussevitzky Foundation and is dedicated "To the beloved memory of Serge and Natalie Koussevitzky." Bernstein wrote the following commentary the day after he finished the score.

There is no literal program for this Serenade. The music, like Plato's dialogue, is a series of related statements in praise of love. The relatedness of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one, a form I initiated in my second symphony, *The Age of Anxiety*.



I. *Phaedrus*; *Pausanias* (Lento—Allegro). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (*Fugato*, begun by the solo violin.) Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. *Aristophanes* (Allegretto). Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

III. *Erixymachus* (Presto). The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

IV. *Agathon* (Adagio). Perhaps the most moving (and famous) speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is simply a three-part song.

V. *Socrates*; *Alcibiades* (Molto tenuto—Allegro molto vivace). Socrates describes his

visit to the seer Diotima, quoting her speech on the demonology of love. Love as a *daemon* is Socrates' image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

—Leonard Bernstein

Ludwig van Beethoven (1770–1827)
Symphony No. 6 in F, Opus 68, *Pastoral*

First performance: December 22, 1808, Vienna, Beethoven cond. *First BSO performance*: January 1882, Georg Henschel cond. *First Tanglewood performance*: August 5, 1937, Serge Koussevitzky cond. (the BSO's first Tanglewood concert, an all-Beethoven program also including the *Leonore* Overture No. 3 and the Fifth Symphony). *Most recent Tanglewood performance*: July 9, 1999, Seiji Ozawa cond.

Beethoven took delight in the world of nature. When in Vienna he never failed to take his daily walk around the ramparts, and during his summers spent outside of town he would be outdoors most of the day The notion of treating the natural world in music



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral*'s "Scene at the brook") with a note: "The more water, the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804. During the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. In the fall of 1807 and the spring of 1808 he concentrated seriously on the work and apparently finished it by summer 1808, since he reached an agreement that September 14 with the publisher Breitkopf & Härtel for the sale of this symphony with four other major works.

One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are little more than brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view is the overall heading that Beethoven had printed in the program for the first performance: "Pastoral Symphony, more an expression of feeling than a painting." Even given the birdcalls of the second movement, the thunderstorm of the fourth, and the *ranz des vaches* (Swiss herdsman's song) borrowed by Beethoven to introduce the final movement's "hymn of thanksgiving," he never intended that this work be considered an attempt to represent events in the real world, an objective narrative in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time. Ultimately, all those elements that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what the eminent critic and annotator Donald Francis Tovey has called "a perfect classical symphony."

Beethoven's sketchbooks also reveal that he was working on his Fifth and Sixth symphonies at the same time. They were finished virtually together, given consecutive opus numbers (67 and 68), and premiered in the same concert (where they were reversed in numbering, with the *Pastoral*, given first on the program, identified as "Symphony No. 5"). Further, only twice in Beethoven's symphonic writing—that is, in these two symphonies—did Beethoven link the movements of a symphony so they would be performed without a break. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage that demands resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement in and of itself (the thunderstorm), resulting in Beethoven's only five-movement symphony.

Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but hardly identical. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other

aspects of his art. On the other hand, some critics of a "neoclassical" orientation claim to find the even-numbered symphonies to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven. His art embraces both elements and much more.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

ARTISTS

Hugh Wolff



American conductor Hugh Wolff, who has been chief conductor of the Frankfurt Radio Symphony Orchestra in Germany since 1997, is widely acclaimed for his command of a broad repertoire, interpretive gifts, and lively and unpredictable programming that juxtaposes music from the traditional repertoire with contemporary works. A vigorous proponent of new music throughout his career, he has led numerous world premieres with major orchestras. Since his professional conducting debut with the National Symphony in 1979, Mr. Wolff has led orchestras including those of Boston, Chicago, Los Angeles, New York, Philadelphia, San Francisco, Houston, and Toronto, and has appeared at leading festivals such as Tanglewood, Ravinia, the Mann Music Center, and Aspen. Abroad, he has conducted leading ensembles, among them the Philharmonia Orchestra of London, Orchestre Nationale de France, the London Philharmonic, the Israel Philharmonic, the City of Birmingham Symphony Orchestra, the Berlin Radio Symphony, the Czech Philharmonic, the NDR Symphony Orchestra in Hamburg, and Australia's three major orchestras. Mr. Wolff has just completed a highly successful eight-year tenure as music director of the Saint Paul Chamber Orchestra, including seventeen recordings for Teldec Classics International and tours of the United States, Europe, and Japan. Mr. Wolff and the Saint Paul Chamber Orchestra were twice honored with ASCAP awards for adventurous programming of contemporary music. His recordings include a Grammy-nominated disc of works by Aaron Jay Kernis with the City of Birmingham Symphony Orchestra for London/Decca's Argo label. His recent releases with the Saint Paul Chamber Orchestra are an all-Stravinsky disc for Teldec and "American Landscapes"—three guitar concertos by contemporary American composers, with Sharon Isbin as soloist, on the Virgin Classics label. He also recorded the Edgar Meyer and Barber violin concertos with soloist Hilary Hahn and the Saint Paul Chamber Orchestra for Sony Classical. During 2000-01, Mr. Wolff conducted the National Symphony Orchestra in Washington and the Juilliard Orchestra at Avery Fisher Hall, the Danish National Orchestra, and the Czech National Orchestra, among others. His recent appearances have included engagements with the Leipzig Gewandhaus Orchestra, the San Francisco Symphony, the Scottish Chamber Orchestra, and the Orchestra of Saint Luke's at Carnegie Hall, where he led the world premiere of Ellen Taaffe Zwilich's Violin Concerto with Pamela Frank as soloist. Mr. Wolff launched his conducting career with the National Symphony, and made his Carnegie Hall debut in 1980 with that orchestra and his mentor, Mstislav Rostropovich, as soloist. His debut as an opera conductor with Washington Opera was followed by engagements with the New York City and Minnesota Operas. Beginning in 1985, Mr. Wolff was for seven years music director of the New Jersey Symphony Orchestra. He also served as principal conductor of Chicago's Grant Park Music Festival for four summers. Hugh Wolff was born in 1953 in Paris of American parents. After graduating as a composition major from Harvard, he studied conducting with Charles Bruck and com-

position with Olivier Messiaen in Paris, and later undertook graduate studies with Leon Fleisher at the Peabody Conservatory in Baltimore. In 1985, he received the first Seaver/NEA Conductors Award. Mr. Wolff made his BSO debut at Tanglewood in 1988 and his subscription series debut at Symphony Hall in November 1991. He appeared with the orchestra most recently in August 1998 here at Tanglewood.

Joshua Bell



Joshua Bell came to national attention at age fourteen when he won the *Seventeen* Magazine/General Motors competition. He made his debut the same year with Riccardo Muti and the Philadelphia Orchestra, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and an exclusive recording contract. Mr. Bell has earned a reputation as a dedicated and thoughtful musician who has successfully made the transition from child prodigy to mature artist. Born in Bloomington, Indiana, Joshua Bell received his first violin at age four. At twelve he met renowned violinist Josef Gingold, who became his teacher and mentor. Mr. Bell has collaborated with the world's leading orchestras and conductors. He has performed and recorded the world premieres of two works written for him: Nicholas Maw's Violin Concerto, and *Air* for violin by Aaron Jay Kernis. Mr. Bell has also composed his own cadenzas for most of the major violin concertos. Highlights of Joshua Bell's 2000-01 season included performances with the Concertgebouw in Amsterdam, with the Camerata Academica of Salzburg in Salzburg, Vienna, and New York City, for the opening of the Los Angeles Chamber Orchestra season, and with the Boston Symphony and the London Philharmonic. At London's Wigmore Hall, Mr. Bell continued the chamber music series he initiated in 1997. By invitation of the Auditorium du Louvre, he took that series to Paris this season. He currently enjoys regular chamber music collaborations with Pamela Frank, Steven Isserlis, Edgar Meyer, Olli Mustonen, and Jean-Yves Thibaudet. Joshua Bell records exclusively for Sony Classical. His recordings of the Beethoven and Mendelssohn concertos with the Camerata Academica of Salzburg and Roger Norrington are scheduled for release in 2001. Following the success of the Grammy-nominated *Gershwin Fantasy* inspired by *Porgy and Bess,* Mr. Bell embarked on a Leonard Bernstein project based on *West Side Story*, which was released on CD this month. His Sony Classical discography includes the Sibelius and Goldmark concertos; Nicholas Maw's Violin Concerto (nominated for *Gramophone* and Mercury awards), and the Grammy-nominated *Short Trip Home* with Edgar Meyer, Sam Bush, and Mike Marshall. For the film *The Red Violin*, Mr. Bell acted as artistic adviser, body double, and performing artist responsible for all violin sound, culminating in the Oscar-winning and Grammy-nominated original soundtrack for the film. Joshua Bell has collaborated with Wynton Marsalis and performed on the album *Listen to the Storyteller.* His recordings on London/Decca include the Prokofiev violin concertos and sonatas, Kreisler works for violin and piano, the Brahms and Schumann concertos, and an award-winning disc of the Barber and Walton violin concertos. Joshua Bell's frequent television appearances have included "The Tonight Show" and PBS's "Evening at Pops" and "Live from Lincoln Center," among many others. He was one of the first classical musicians to be the focus of a music video, and he was the subject of a March 1995 documentary presented on BBC's *Omnibus* and on Bravo. He has been featured on National Public Radio's "All Things Considered" and "Morning Edition," and in magazines including *People*, *Glamour*, *Esquire*, *Newsweek*, and *Vogue*. Joshua Bell holds an Artist Diploma from Indiana University and currently lives in New York City. In 1998 he began teaching a series of master classes at London's Royal Academy of Music. He plays a 1732 Antonio Stradivari violin, the "Tom Taylor." Joshua Bell has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in 1989, most recently this past spring at Symphony Hall and at Tanglewood last summer.

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, July 28, at 8:30

ROBERT SPANO conducting

HARBISON — *The Most Often Used Chords*

I. Toccata
The four chord types
The major and minor scales
The seven modes

II. Variazioni
"The chord of chords is the triad"

III. Ciaconna
The most often used chords

IV. Finale
"Fat cats go down alleys": the circle of fifths; the table of note values; the table of intervals

TCHAIKOVSKY — Serenade in C for Strings, Opus 48

Pezzo in forma di Sonatina: Andante non troppo—Allegro moderato
Valse: Moderato, tempo di valse
Elegia : Larghetto elegiaco
Finale, Tema Russo: Andante—Allegro con spirito

INTERMISSION

Video screens sponsored by American Express Company.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

STRAVINSKY *Pulcinella*, Ballet with song in one act

I. Overture
II. Serenata (tenor solo)
III. Scherzino
IV. Allegro
V. Andantino
VI. Allegro
VII. Allegretto (soprano solo)
VIII. Allegro assai
IX. Allegro (alla breve) (bass solo)
X. (a) Largo (trio)
(b) Allegro (soprano and tenor duet)
(c) Presto (tenor solo)
XI. Allegro alla breve
XII. Allegro moderato
XIII. Andantino (soprano solo)
XIV. Allegro
XV. Gavotta con due variazioni
XVI. Vivo
XVII. Tempo di minué (trio)
XVIII. Allegro assai

KATARINA KARNÉUS, mezzo-soprano
JOHN MARK AINSLEY, tenor
DAVID PITTSINGER, bass

Texts and translations begin on page 38.

NOTES ON THE PROGRAM

John Harbison (b.1938)
The Most Often Used Chords

First performance: October 22, 1993, Los Angeles Chamber Orchestra, Christof Perick, cond. *These are the first Boston Symphony Orchestra performances of this piece. The duration of* The Most Often Used Chords *is about eighteen minutes.*

John Harbison's ties to the Boston Symphony Orchestra date from March 1977, when the orchestra gave the premiere performances of the then thirty-eight-year-old composer's *Diōtima*, a Koussevitzky Foundation commission. The BSO commissioned Harbison's Symphony No. 1 for its centennial season in 1981 and later recorded the piece. Harbison wrote his Cello Concerto, another BSO commission, for Yo-Yo Ma, who premiered it with the orchestra under Seiji Ozawa in April 1994. Harbison has also been composer-in-residence at Tanglewood's Festival of Contemporary Music, and in addition directed the Festival in 1992. At this year's Festival, on August 9, the Boston-based group Collage New Music performs the four books of Harbison's *Mottetti di Montale*.

Now, a quarter-century after the BSO's first performances of *Diōtima*, Harbison's



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

Instant Inspiration

Impression PAINTING QUICKLY IN FRANCE 1860-1890

June 17–September 9, 2001. Sunday–Wednesday, 10:00am–5:00pm; Thursday–Saturday, 10:00am–7:00pm. Tickets: 1-866-THE CLARK.

Impression is organized by the Sterling and Francine Clark Art Institute in association with the National Gallery, London, and the Van Gogh Museum, Amsterdam.

Discover the CLARK

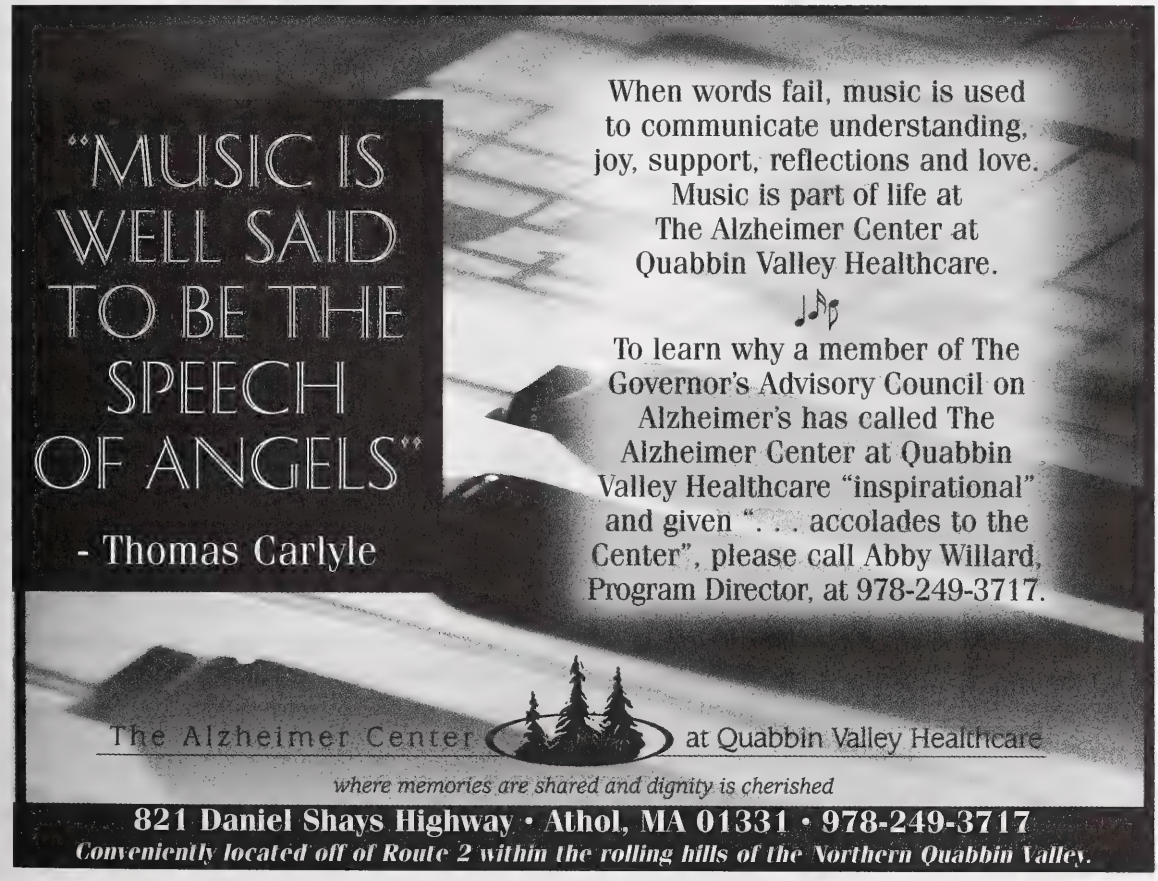
STERLING & FRANCINE CLARK ART INSTITUTE

225 SOUTH STREET, WILLIAMSTOWN, MASSACHUSETTS 01267 TEL 413-458-2303 WWW.CLARKART.ED

reputation is international. He won the Pulitzer Prize in 1987 for *The Flight into Egypt* and won a MacArthur Fellowship in 1989. Perhaps his most prominent success is his recent opera *The Great Gatsby*, a co-commission of the Metropolitan Opera and the Lyric Opera of Chicago, which has been produced by both companies and returns to the Met in the coming season. He still maintains a base in the Boston area, working closely with such local ensembles as Emmanuel Music and the Cantata Singers, and serving as Institute Professor at the Massachusetts Institute of Technology in Cambridge, where he has taught since 1969. In and out of Boston, Harbison is also very active as a conductor of his own work and of a wide range of composers from Monteverdi to the present. During his directorship of the Festival of Contemporary Music here in 1992 he led the Tanglewood Music Center Orchestra in a performance of Schoenberg's Violin Concerto with his wife, violinist Rose Mary Harbison, as soloist. He also led the Handel & Haydn Society's annual Christmas performances of *Messiah* in 1993.



Harbison grew up in Princeton, New Jersey, in an atmosphere of intellectual and cultural discovery; his father was a professor at Princeton University, his mother a writer. His first public musical experience came as a jazz musician at around age twelve, and he had instruction in numerous standard instruments by the time he graduated high school. He also had early encouragement from the Princeton-based composer Roger Sessions. Harbison's interest in literature developed concurrently, and when he graduated in 1960 from Harvard (where he worked with Walter Piston) he received recognition for his accomplishments in both music and in poetry. This interest can be traced throughout his musical career: the librettos for his operas *Winter's Tale*, *Full Moon in March*, and *The Great Gatsby* are his own adaptations (from Shake-



speare, Yeats, and Fitzgerald, respectively); the title "*Diotima*" is a reference to Plato via the German Romantic poet Hölderlin. Among the myriad of other poets he has engaged musically are Eugenio Montale, Emily Dickinson, Learned Hand, Thomas Hardy, William Carlos Williams (*Words from Paterson*, 1989), and Goethe. For *Samuel Chapter* and *The Flight into Egypt* the source is the Bible, and there is also a Homerian ballet, *Ulysses*.

The starting point for *The Most Often Used Chords* (*Gli accordi più usati*), written in 1993 for a commission from the Los Angeles Chamber Orchestra, was an almost comically basic set of instructions "found on the covers of blank music writing notebooks." The first movement, *Toccata*, explores the nature of scales and modes. ("Here are the two scales you need: Major and minor." "Use these charts to form chords in any key…" "There are seven modes…."). The second, *Variazioni*, treats chords and their arpeggios ("The chord of chords is the triad, for example C-E-G"). The *Ciaccona* (chaconne, a piece founded on a repeating bass line as in Pachelbel's Canon) uses the ten "most often used chords" in a sequence as presented in a chart. Harbison transforms this chart into a musically viable chord progression as the ground bass of his chaconne. The Finale appropriately "instructs" us on the famed Circle of Fifths chart of key relationships: "The Circle of Fifths is easy to memorize: Starting with F and moving clockwise the keys can

THE BARD MUSIC FESTIVAL
REDISCOVERIES
Twelfth Season



Debussy
and His World
August 10–12
August 17–19
Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf

bsc
barrington stage company
Artistic Director, Julianne Boyd
ALL ABOARD!
For one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht,
Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun.

be learned by saying 'Fat Cats Go Down Alleys Eating Bread.' " Counterclockwise it's "Boys Eat Aging Dogs Good Cold Food." Harbison adds, "Also present in this movement, the Table of Contracting Note Values, and the Table of Expanding Intervals (coincidentally all twelve tones)." Harbison's employment of this elementary material is instructional in itself, transforming pedagogy into art and simultaneously poking gentle fun at the naivety of his source. The composer calls *The Most Often Used Chords* "essentially a work of play," and any audience will find it easy to enter into the game.

—Robert Kirzinger

Pyotr Ilyich Tchaikovsky (1840-1893)
Serenade in C for strings, Opus 48

First performance: October 30, 1881, St. Petersburg. *First BSO performances*: October 1888, Wilhelm Gericke cond. *First Tanglewood performance*: August 4, 1949 (Valse and Elegia only), Serge Koussevitzky cond.; August 2, 1953 (complete), Pierre Monteux cond. *Most recent Tanglewood performance*: August 5, 1994, Seiji Ozawa cond.

Tchaikovsky spent most of the year 1880 in the country, part of the time installed at Simaki, a small house on one of the estates of his patroness, Nadezhda von Meck, where, as always, he carefully avoided personal contact with the woman whom he addressed as "Dearest Friend" in a long and intensely personal series of letters covering the years of her support. He was supposed to write a piece of music for the twenty-fifth anniversary of Tsar Alexander II's accession to the throne, inasmuch as the government hoped to generate a little enthusiasm for the ruler, who had recently been the object of some assassination attempts. The original plan was to have a series of staged tableaux accompanied by music, each scene to be set by a different composer, chosen by lot. Tchaikovsky, to his chagrin, drew as his subject "Montenegrin villagers receiving news of Russia's declaration of war on Turkey."



It is not surprising that he felt unable to do anything with such a topic, and his creative inertia was expressed in a variety of activities to help him avoid composing: revising earlier works, proofreading scores, making fair copies of recently composed songs, and renewing his study of English in hopes of eventually being able to read his favorite English authors, Dickens, Thackeray, and Shakespeare. Finally, while living at Kamenka, the home of his sister and her family (and long one of Tchaikovsky's favorite retreats), he began work on a composition for the Silver Jubilee Exposition, an overture dealing with Napoleon's invasion of Russia in 1812. At the same time, and purely for his own satisfaction, he wrote a Serenade for string orchestra, a late nineteenth-century equivalent of the Classical divertimento. The Serenade was completed on November 4 and the *1812* Overture followed it two weeks later. Tchaikovsky summed up his own feelings about the autumn's harvest of music in a blunt comparison:

> The Overture will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the serenade, on the contrary, I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth.

Both works have long been among the popular favorites of Tchaikovsky's output—the *1812* Overture with all its glorious bombast, and the Serenade for Strings with its freshness and charm, its brilliant string writing, its graceful waltz of a character that

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

Tchaikovsky made entirely his own, its richly expressive elegy, and its lively finale based on one of those Russian folk tunes that reiterates over and over a simple melodic gesture, allowing the composer to deploy his substantial skills as an arranger to ring the changes on the obstinate little fragment of tune as it gets ever livelier.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Igor Stravinsky (1882-1971)
Pulcinella, Ballet with song in one act

First performance: May 15, 1920, Paris Opera; Ballets Russes, Ernest Ansermet cond. *First BSO performances*: Suite only—December 1922, Pierre Monteux cond. *First Tanglewood performance of complete ballet*: August 6, 1954, Lukas Foss cond., Regina Sarfaty, Jefferson Morris, and McHenry Boatwright, vocal soloists. *Most recent Tanglewood performance of complete ballet*: July 22, 1990, Lukas Foss cond., Marilyn Horne, Jon Garrison, and Kevin McMillan, vocal soloists. *The most recent performance of the Suite from* Pulcinella *at Tanglewood took place on July 16, 1999.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird*, *Petrushka*, and *The Rite of Spring*. Big ballet productions had not been possible during the war, and Stravinsky had worked during that time with a Swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, produced with great success. The jealous Diaghilev sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context, and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commissions. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.



Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, and that the genuine Pergolesi is to be found almost entirely in the songs. The other composers are almost entirely unknown: Domenico Gallo, Alessandro Parisotti, and a Dutch count named Unico Wilhelm von Wassenaer, along with that favorite composer, "anon." Of course,

the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score; in the concert hall we hear at once that they have become thoroughly and delightfully Stravinskyized. *Pulcinella* proved to be the first step in Stravinsky's turn to neoclassicism, which dominated his music for the next thirty years.

—Steven Ledbetter

IGOR STRAVINSKY "Pulcinella"

II. (Tenor)

Mentre l'erbetta	While the lamb
pasce l'agnella,	eats the grass,
sola, sletta	alone, all alone
la pastorella	the shepherd girl
fra fresche frasche	amid fresh branches
per la foresta cantando va.	goes singing through the forest.

VII. (Soprano)

Contento forse vivere	Perhaps I could live content
nel mio martir potrei,	in my martyrdom
se mai potessi credere	if I could ever believe
che ancor lontan tu sei	that, though far away, you still
fedele all'amor mio,	remain faithful to my love,
fedele a questo cor.	faithful to this heart.

IX. (Bass)

Con queste paroline	With these little words
così saporitine,	so piquant
il cor voi mi scippate	your heart upbraids me
dalla profondità.	from the depths.
Bella, restate qua,	Fair one, stop there,
che se più dite appresso,	for if you speak more
io cesso morirò.	I shall die.

X. (Soprano, Tenor, Bass)

Sento dire no'nce pace	I feel there is no peace,
cor ma chiùpette, no no no.	my heart, for you, no, no, no.

(Tenor)

Chi disse ca la femmena	Whoever says woman
sacchiù de farfariello	is like a butterfly,
disse la verità.	speaks the truth.
Una te falan semprece	One pays compliments
ed è malezeioswa	yet is malicious,
n'antra fala schefosa	another is nasty
è bolo maritiello	and wants to marry him
chia chillo tene ancore	who holds her still.

(Soprano)

ncè sta quaccuna pò	There is no one then
che a nulla vuole bene	whom she treats well;
è à cientoô frisco tene	she takes a hundred new ones
schitto pe scorco glià	to bother them, too.

(Soprano and Tenor)

è à tant' andte malizie
chi mailleppò conta,
chi maille stà a repassà.

and has so much malice
that you can never count it all,
you can never get past it.

(Tenor)

Una te fallan zemprecce
ed è malezeosa
n'antra fa la schefosa
e bò lo maritiello

One pays compliments
yet is malicious
another is nasty
and wants to marry.

ncè stà quaccuno pò
che a nullo ude tene
che a chillo ten' ancora
e a chisto feigne ammore
e cienton frisco schitto
pe scorco glià
è tante, tant'antre malizie
chi maille pò contà.

There is no one then
whom she treated will,
who holds her still
and whom she feigns to love;
she takes a hundred new ones
to bother them, too,
and many, many other malicious acts,
who can count them all?

XIII. (Soprano)

Se tu m'ami se tu sospiri
sol per me gentil pastor
ho dolor de' tuoi martiri,
ho diletto del tuo amor,
ma se pensi che soletto
io ti debbari amar,
pastorello, sei soggetto
facilmente a t'ingannar.

If you love me, if you sigh
only for me, gentle shepherd,
I grieve for your martyrdom,
I take delight in your love.
But if you think that
I can love only you,
little shepherd, you are
easily fooling yourself.

Bella rosa porporina
oggi Silvia sceglierà,
con la acus della spina
doman poi la sprezzerà,
Ma degli uomini il consiglio
io per me non sequirò,
non perchè me place il giglio
gli altri fiori sprezzerò.

A lovely crimson rose
Sylvia will select today,
but tomorrow, using the excuse of
the thorns, she will spurn it.
But the advice of men
I, for myself, will not follow;
it is not because the lily pleases me
that I spurn the other flowers.

XVII. (Trio)

Pupilette fiammette d'amore
per voi il core
struggendo si va.

Pupil of her eyes, Cupid's little flames
for you my heart
goes on languishing.

—English translation by Steven Ledbetter with assistance in the Neapolitan texts from Peppino Natale

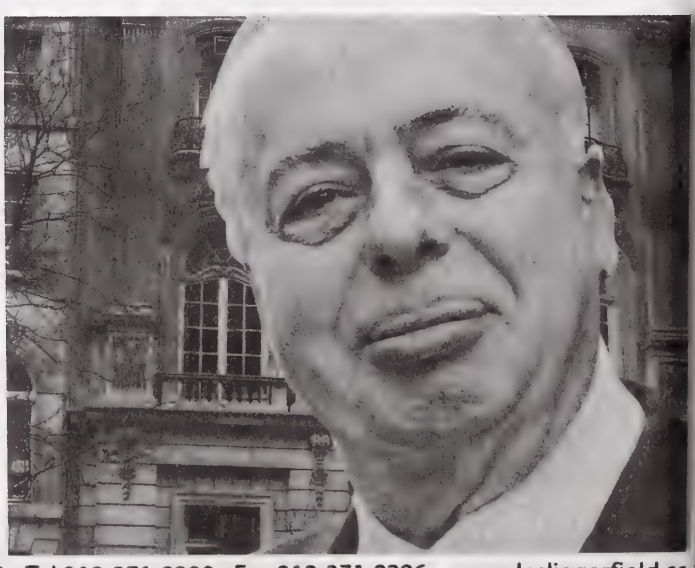


Robert Spano



Music Director of the Brooklyn Philharmonic and Music Director Designate of the Atlanta Symphony Orchestra, Robert Spano is recognized internationally as one of America's outstanding conductors; his repertoire is extraordinarily broad, his style of programming unique and imaginative. Mr. Spano has conducted nearly every major North American orchestra, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Minnesota Orchestra, National Symphony, Philadelphia Orchestra, San Francisco Symphony, and Toronto Symphony, as well as Chicago Lyric Opera, Houston Grand Opera, and Santa Fe Opera. He has also appeared with orchestras and opera companies throughout Europe and Asia. Mr. Spano began his 2000-2001 season conducting the GlobalFreeway Australian Youth Orchestra on its Olympic Arts Festival Tour, and also conducted the Boston Symphony, Philadelphia Orchestra, Minnesota Orchestra, Saint Louis Symphony, Cincinnati Symphony, Seattle Opera, and Santa Fe Opera. In addition to multiple performances with the Atlanta Symphony Orchestra and Brooklyn Philharmonic, he led the City of Birmingham Symphony Orchestra and Finland's Tampere Philharmonic. Music Director of the Brooklyn Philharmonic since 1996, Mr. Spano has recently renewed his commitment to that organization by signing a five-year contract that will see the Philharmonic through its 50th-anniversary season. The Brooklyn Philharmonic's 2000-2001 season, entitled "Liebestod," included two world premieres and Mr. Spano's own arrangement of J.S. Bach's *The Art of the Fugue*. As Music Director Designate of the Atlanta Symphony Orchestra, Mr. Spano conducted that orchestra for five weeks this past season as well as for the orchestra's opening night gala performance featuring soprano Sylvia McNair. He closed the season conducting Verdi's *Requiem* with the Atlanta Symphony Chorus. In addition to his demanding performance schedule, Robert Spano remains committed to music education. In 1998 he began his

I may be sitting right next to you. I'm Leslie Garfield,
"Dean of Townhouse Brokers"
(Town & Country Magazine)



Leslie J. Garfield & Co., Inc.
Townhouses for Music Lovers
654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.cc

tenure as head of the Conducting Fellowship Program at the Tanglewood Music Center. He also continues to teach at Oberlin Conservatory, as Associate Professor of Conducting. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano is a graduate of the Oberlin Conservatory of Music and Curtis Institute of Music. He has been featured on the PBS series "City Arts," A&E's "Breakfast with the Arts," CBS's "Late Night with David Letterman," and "CBS Sunday Morning." Mr. Spano was appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, remaining in that position through the 1993 Tanglewood season, since which time he has appeared regularly with both the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra. Mr. Spano made his BSO debut with subscription concerts in February 1991 and his first Tanglewood appearance with the orchestra in July 1992. He appeared with the orchestra this past February leading the American premiere of Osvaldo Golijov's *La Pasión Según San Marcos* to great acclaim. His most recent Tanglewood appearance was last summer.

Katarina Karnéus



Born in Stockholm, mezzo-soprano Katarina Karnéus studied at Trinity College of Music in London and at the National Opera Studio, sponsored by the Welsh National Opera and the Glyndebourne Festival Opera. In 1994 she was the recipient of the Christine Nielsen Award and in 1995 she won the Cardiff Singer of the World Competition. Internationally active as a concert and recital singer, recent engagements have included the Proms in London with Rafael Frühbeck de Burgos, the Salzburg Festival with Sir Roger Norrington, the Edinburgh Festival with Sir Charles Mackerras, and a concert at Buckingham Palace with Franz Welser-Möst. She appears regularly in recital at the Wigmore Hall. Future recital appearances include the Monnaie in Brussels, the Concertgebouw in Amsterdam, and the Châtelet in Paris. In March 2001 she made her New York recital debut at Lincoln Center. Other concert engagements include Berlioz's *Le Mort de Cléopatre* in the Concertgebouw Amsterdam and Schoenberg's *Gurrelieder* in Dusseldorf. Operatic engagements in recent seasons have included Brussels (Cherubino), the Glyndebourne Festival (Dorabella), the Opéra National de Paris (Dorabella and Meg Page), the Opéra-Comique Paris (Rosina in *The Barber of Seville* and the title role in *Carmen*), Welsh National Opera (Octavian, Sesto in *La Clemenza di Tito*, Angelina in *La Cenerentola*, Rosina, and Cherubino) and Netherlands Opera. In 1999 she made her debuts at the Metropolitan Opera in New York singing Varvara in *Katyá Kabánova* and for the Bayerische Staatsoper singing Annio in *La clemenza di Tito.* She returned to the Bayerische Staatsoper in 2000 for



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

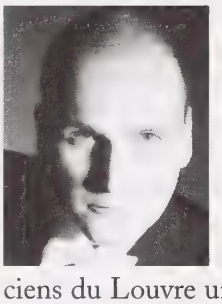
Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

Sesto in *La clemenza di Tito.* Future engagements include the title role in Gluck's *Orfeo* for Welsh National Opera, the title role in *La Belle Hélène* at the Châtelet in Paris, Marguerite in *La Damnation de Faust* for the Geneva Opera, Cherubino for Netherlands Opera, Cherubino, Sesto in *La Clemenza di Tito* and Sesto in *Giulio Cesare* for the Bayerische Staatsoper, Annio at Covent Garden, Olga in *Eugene Onegin* for the Met, and Adalgisa in *Norma* for the Houston Grand Opera. EMI has just released her first solo recital disc of songs by Mahler, Strauss, and Marx, accompanied by Roger Vignoles. Also just released on EMI are Ravel's *Chansons Madécasses* with Stephen Kovacevich, Emmanuel Pahud, and Truls Mørk. Ms. Karnéus makes her Boston Symphony debut with this concert.

John Mark Ainsley



Tenor John Mark Ainsley was born in Cheshire, began his musical training in Oxford and continues to study with Diane Forlano. He made his American debut in 1990 with concerts in New York and Boston. In 1992 he made his debut with the Berlin Philharmonic Orchestra and in 1993 he made his debut in the Vienna Musikverein, singing the *St. Matthew* and *St. John* Passions under Peter Schreier. His recent engagements include appearances with the London Philharmonic under Norrington, the London Symphony under Sir Colin Davis and André Previn, Les Musiciens du Louvre under Minkowski, the Berlin Philharmonic under Haitink and Rattle, the New York Philharmonic under Masur, the Boston Symphony under Ozawa, the San Francisco Symphony under Tate, the Vienna Philharmonic under Norrington, the Academy of St. Martin in the Fields under Marriner, and both the Orchestra of the Maggio Musicale Fiorentino and the Orchestre de Paris under Giulini. His discography is extensive. For Philips Classics he has recorded Handel's *Saul* with Gardiner, Britten's *A Midsummer Night's Dream* with Davis, Stravinsky's *Pulcinella* with Haitink, and the Evangelist in the *St. Matthew*



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY.
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986

5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

Passion with Ozawa. For Decca his recordings include *L'Enfance du Christ*, *Alexander's Feast*, *Acis and Galatea*, the Berlioz *Requiem* and the title role in Monteverdi's *Orfeo*. For Hyperion he has made a series of recital records of Schubert, Mozart, Purcell, Grainger, Warlock, and Quilter. His EMI recordings include Britten's Serenade for tenor, horn and strings, *Les Illuminations*, and Nocturne; Charlie in *Brigadoon*, and Don Ottavio in *Don Giovanni*. For Deutsche Grammophon his recent releases include Handel's *La resurezzione*, Rameau's *Dardanus* with Minkowski, the Britten *Spring Symphony* with Gardiner, and *L'Heure Espagnole* with Previn. John Mark Ainsley's operatic roles have included Idamante with Welsh National Opera and in Munich, Fenton with Scottish Opera, Don Ottavio at the Aix-en-Provence and Glyndebourne Festivals and in San Francisco, Orfeo at Netherlands Opera, and Tito in Sydney. In 1999 he returned to the Munich Festival, where he won the Munich Festival Prize for his performance as Orfeo. In 2000 he returned to Sydney for his first Idomeneo. Future engagements include Orfeo in Brussels and his debut at the Royal Opera House, Covent Garden, as Don Ottavio. Ms. Ainsley made his Boston Symphony debut as the Evangelist in Bach's *St. Matthew* Passion and returned to Symphony Hall this past February for performances of Bach's B minor Mass.

David Pittsinger



Making his Boston Symphony debut with this concert, American bass David Pittsinger is renowned for his operatic portrayals in the world's major opera houses. He made his Metropolitan Opera debut as Truelove in *The Rake's Progress* conducted by James Levine, later the same season singing the Friar in Verdi's *Don Carlo* under Myung-Whun Chung. He began the 2000-01 season with his National Symphony debut in Beethoven's Ninth Symphony conducted by Leonard Slatkin. He performed Rodolfo in *La Sonnambula* at the Teatro Massimo in Palermo. He made his English National Opera debut in a staged production of the Verdi *Requiem* and his Teatro San Carlo Naples debut in *Oedipus Rex*. He made his New York City Opera debut in the title role of *Don Giovanni* and in Hamburg sang Nick Shadow in *The Rake's Progress*. This summer includes his debut at Grant Park in Verdi's *Requiem* as well as Mahler's *Songs of a Wayfarer* and Bach's *St. Matthew* Passion in Bellingham, Washington. In future seasons, he will sing the title role of *Don Giovanni* in Philadelphia and Nick Shadow with Théâtre des Champs-Elysées in Paris. In the 1999-00 season, he sang Atamante in Piero Cesti's *L'Argia* at the Théâtre des Champs-Elysées and Alidoro in *La Cenerentola* at the Théâtre de la Monnaie in Brussels. He also appeared in duo-recital with his wife, soprano Patricia Schuman. He has appeared at Teatro Colón in Buenos Aires, Seattle Opera, Opera Company of Philadelphia, L'Opera de Montreal, Calgary Opera, Opera Theatre of St. Louis, Pittsburgh Opera, and Vancouver Opera. His portrayals of Mephisto in the Boito and Gounod operas earned him the "Artist of the Year" from the Pittsburgh public. Orchestral engagements have included Beethoven's *Missa Solemnis* with I Solisti Veneti and Rossini's *Petite Messe Solennelle* with the Gulbenkian Orchestra in Lisbon, Berlioz's *Romeo et Juliette* with L'Orchestre de Lille, *Maria Stuarda* and *L'Enfance du Christ* with the National Orchestra Radio France; Bach's *Christmas Oratorio*, and Gounod's *Mors et Vita*. Born in Connecticut, David Pittsinger holds a master's degree from Yale University and was a member of the Merola Program at the San Francisco Opera. His recordings include the Grammy Award-winning Virgin Classics CD of Carlysle Floyd's *Susannah* and *La Calisto* by Cavalli on the Harmonia Mundi label.





CELEBRATING
TANGLEWOOD
& THE BOSTON
SYMPHONY
ORCHESTRA



Country Curtains®

At The Red Lion Inn
Stockbridge, Massachusetts
www.countrycurtains.com

THE RED LION INN

Food & Lodging since c.1773
Stockbridge, Massachusetts
www.redlioninn.com



2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, July 29, at 2:30
SPONSORED BY COUNTRY CURTAINS AND THE RED LION INN

The Serge and Olga Koussevitzky Memorial Concert

SEIJI OZAWA conducting

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37
Allegro con brio
Largo
Rondo: Allegro
YEFIM BRONFMAN

INTERMISSION

SHOSTAKOVICH — Symphony No. 5 in D minor, Opus 47
Moderato
Allegretto
Largo
Allegro non troppo

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of these concerts (see page 46).

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Yefim Bronfman plays the Steinway piano.

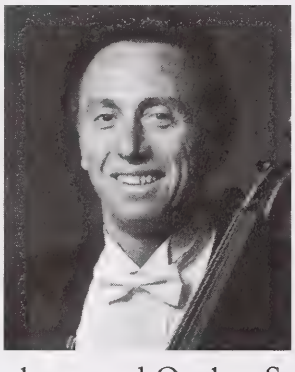
In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Farewell and Thanks

Two members of the Boston Symphony Orchestra will leave the BSO at the end of the 2001 Tanglewood season. A member of the cello section for thirty-four years, Ronald Feldman joined the orchestra in 1967; he has been appointed Artist-in-Residence at Williams College in Williamstown, Massachusetts, effective September 2001. Principal tuba of the BSO and Boston Pops Orchestra since joining the orchestra in 1966, Chester Schmitz will retire after thirty-five years of service. In addition, Symphony Hall stage manager Cleveland Morrison, who joined the staff of the BSO in 1972, will retire from his position in October 2001, with thirty years of service to his credit. Further, Dr. Nicholas T. Zervas completes his term as President of the Boston Symphony Orchestra Board of Trustees at the end of this month.

Ronald Feldman was nineteen years old when he joined the Boston Symphony Orchestra in 1967. Born in Brooklyn, he is a graduate of Boston University and is currently on the faculties of the Boston Conservatory, the New England Conservatory, and Berklee College of Music; he intends to continue his affiliations with all three schools. Increasingly in demand as a conductor, Mr. Feldman was conductor of the New England Philharmonic and Worcester Symphony Orchestra and also served as assistant conductor of the Boston Pops Orchestra under John Williams. He is currently music director and conductor of the Berkshire Symphony Orchestra. As a guest conductor he has appeared with the London Symphony Orchestra, Bucharest Philharmonic, Saint Louis Symphony, and Quebec Symphony. Mr. Feldman will continue to expand his chamber music, solo, and conducting activities. His plans also include more time with his family, and travel.



Principal tuba player of the Boston Symphony and Boston Pops since 1966, Chester Schmitz attended the University of Iowa School of Music. As a member of the Hawkeye Marching Band, he played in the halftime show at the 1959 Rose Bowl before joining the U.S. Army Band, playing not only tuba but also double bass in the White House Strolling Strings and Swing Band. He was offered the position of principal tuba with the Minneapolis Symphony while in the army, but was unable to accept. As a member of the Boston Pops, Mr. Schmitz was featured in a 1970 television performance of *Tubby the Tuba* with Julia Child and Arthur Fiedler conducting; this was also recorded by the Pops. In 1971 he was soloist in Vaughan William's Concerto for Tuba and Orchestra with the Boston Symphony Orchestra under William Steinberg. In 1981, with John Williams conducting, he was showcased in a Pops television taping of *Variations on "Carnival of Venice."* In 1985, during the 100th Anniversary Season of the Boston Pops, he performed the world premiere of John Williams's Concerto for Tuba and Orchestra, which was dedicated to him by the composer. He and his wife Diane have five children and are planning to attend the F.I.R.E. School of Ministry in Pensacola, Florida, in preparation for full-time ministry for Jesus Christ.

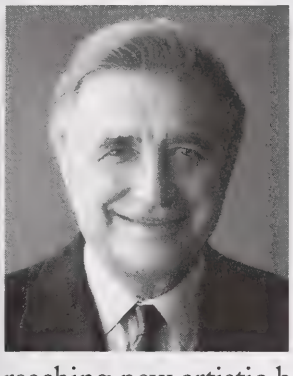


Cleve Morrison was born and raised in the West Indies, where he acquired his license as a master plumber. Since then he has, in his words, "learned by doing," advancing from his original position as plumber on the Symphony Hall house crew to his present position as Symphony Hall stage manager. As such, he is responsible for preparing

the stage for all concerts that take place at Symphony Hall, including those of the BSO, the Boston Pops, and all outside events. He is also stage manager for the Boston Pops Esplanade Orchestra when it performs outdoors on the Charles River Esplanade. In his view, his job is to ensure a stage set-up conducive to the finest possible playing: "If the orchestra members are comfortable, the audience will be pleased as well." Besides his interest in music, which he has cultivated by researching scores in the BSO library and studying instrumentation, Mr. Morrison is president of the Windsor Cricket and Social Club, the oldest West Indian club in Boston. One of his main hobbies—one from which the entire Symphony Hall staff has benefited on special occasions—is cooking, particularly the preparation of dishes from his native West Indies.



Dr. Nicholas T. Zervas, President of the Boston Symphony Orchestra Board of Trustees, completes his tenure as President of the Board at the end of August. Nick joined the Boston Symphony Orchestra as an Overseer in 1982, became a Trustee in 1988, and began his term as President in 1994. (In fact, his memories of the Boston Symphony Orchestra go back much farther than that, since, when he was a young boy, his parents took him to the very first concert ever given by the BSO in the Koussevitzky Music Shed at Tanglewood.) To list the BSO committees that he has led and served does not completely represent Nick's accomplishments. Under Nick's leadership, and with the collaborative efforts of Trustees and Overseers, the BSO enjoyed a tremendous period of growth, reaching new artistic heights. Highlights of his tenure include the successful completion of the BSO 2000 Capital Campaign, which resulted in $150 million of new support for the BSO, recruitment of BSO Managing Director Mark Volpe, many successful tours, and organization of BSO Centennial celebrations. A graduate of Harvard University and the University of Chicago, Nick has been Chief of Neurosurgery at Massachusetts General Hospital, and Distinguished Higgins Professor of Neurosurgery at Harvard Medical School. In his capacity as Chief of Neurosurgery, Nick endeared himself to the orchestra, staff, and Board members who required medical advice and assistance which he so readily gave. With the support of his wife Thalia and his family, Nick's legacy will be that of a perpetual Ambassador for the Boston Symphony Orchestra.



Please join us in thanking these four gentlemen for their commitment and service to the Boston Symphony Orchestra and to the entire musical community of Boston. We wish them well in all of their future endeavors.

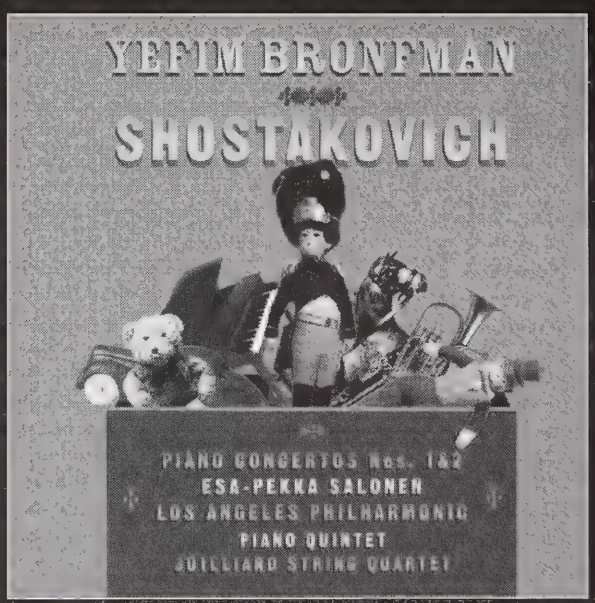


YEFIM BRONFMAN PLAYS SHOSTAKOVICH



EXCLUSIVELY ON
SONY CLASSICAL

Yefim Bronfman joins conductor Esa-Pekka Salonen & the Los Angeles Philharmonic in perfomances of Shostakovich's Two Piano Concertos.



SK 60677

also available from Yefim Bronfman
SK 66718 Bartók Piano Concertos
SK 69245 Bartók Sonatas for Violin & Piano (with Isaac Stern)

Available At

TOWER
RECORDS • VIDEO • BOOKS
www.towerrecords.com

SONY CLASSICAL

www.sonyclassical.com

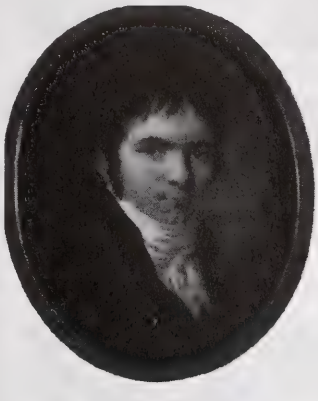
"SONY" and "Sony Classical" are trademarks of Sony Corporation / © 2001 Sony Music Entertainment Inc.

NOTES ON THE PROGRAM

Ludwig van Beethoven (1770–1827)
Piano Concerto No. 3 in C minor, Opus 37

First performance: April 5, 1803, Theater-an-der-Wien, Vienna; Beethoven, piano soloist. *First BSO performance*: April 21, 1888, Wilhelm Gericke cond., Mrs. H.H.A. Beach, piano solo. *First Tanglewood performance*: August 7, 1960, Pierre Monteux cond., Leon Fleisher, piano soloist. *Most recent Tanglewood performance*: July 17, 1992, Seiji Ozawa cond., Alfred Brendel, piano soloist. *Till Fellner was soloist in a more recent performance here by the Academy of St. Martin in the Fields, Neville Marriner cond., on August 3, 1995.*

One morning during the summer of 1799 Beethoven was walking through the Augarten in Vienna—a public garden that was also a site for outdoor concerts—with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

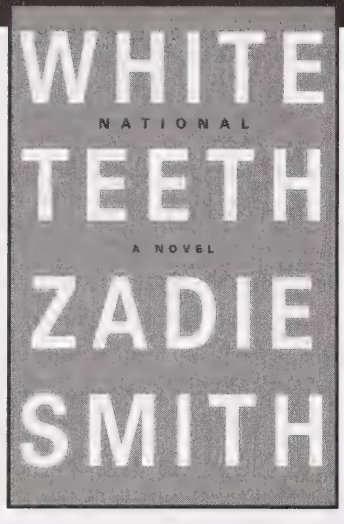


This is an earlier work than the designation "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that he himself produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

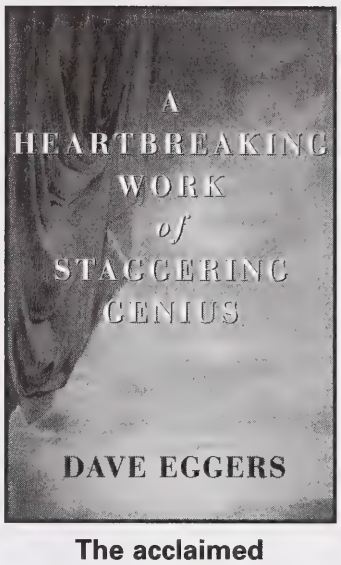
Ignaz Seyfried, the Kapellmeister of the Theater-on-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played

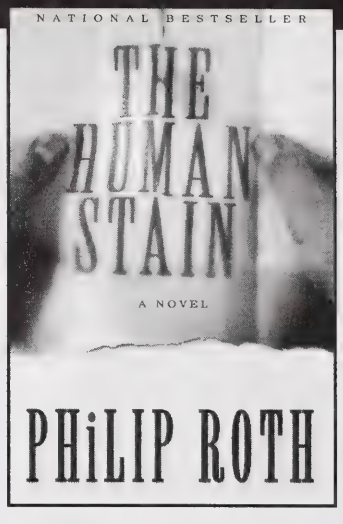
The Best Paperbacks for Summer



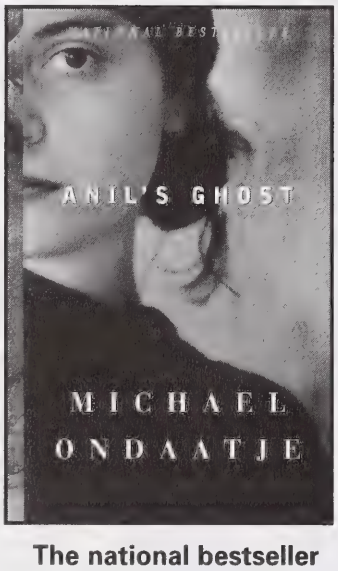
"The first great novel of the new century."
—San Francisco Chronicle



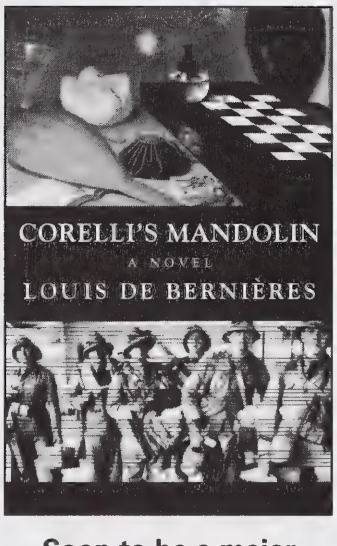
The acclaimed #1 bestseller



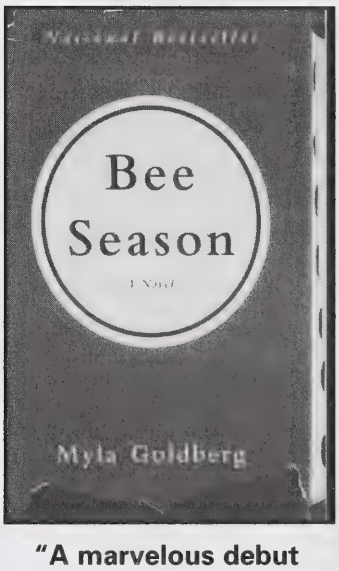
PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of *The English Patient*



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

> nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. The concerto had been finished three years earlier, and if Beethoven had wanted to write out the solo part, he could surely have found the time. It is much more likely that he wanted to keep the concerto entirely to himself for the moment, at any rate. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform.

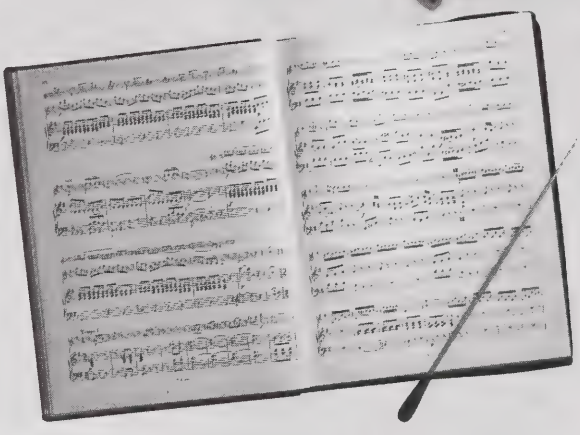
Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Bee-

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.

FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining—complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

thoven's concerto output he produces one of those magical "after the cadenza" moments of otherwordly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Dmitri Shostakovich (1906-1975)
Symphony No. 5 in D minor, Opus 47

First performance: November 21, 1937, Leningrad, Leningrad Philharmonic, Yevgeny Mravinsky cond. *First BSO performances*: January 1939, Richard Burgin cond. *First Tanglewood performance*: August 2, 1941, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 2, 1991, Mariss Jansons cond.

Dmitri Shostakovich's Fifth Symphony has been called many things, not all of them accurate: "a Soviet artist's creative reply to just criticism," an "optimistic tragedy," "a masterpiece of socialist realism." Completed during one of the most terrifying, uncertain periods in Soviet history, when dictator Joseph Stalin was supervising the arrest, imprisonment, and often execution of thousands of prominent figures, the Fifth Symphony literally saved Shostakovich's neck. Its triumph established Shostakovich as the leading Soviet composer, a position he occupied, with numerous ups and downs, until his death.



Given its cultural and political significance, the Fifth Symphony's conservative and "classical" personality is ironic and strange. Symphonies No. 2 (*To October*, 1927) and No. 3 (*First of May*, 1929) are sprawling and programmatic, scored for gargantuan forces and featuring concluding choruses set to jingoistic political verses. The Fourth Symphony (1935-36), which Shostakovich once called "a sort of credo of my work as an artist," indulges in what he later described as "grandiosomania," and is rivaled in length, instrumentation and scale only by the Seventh (*Leningrad*).

Just as Shostakovich was finishing the Fourth, a scathing attack on his opera *Lady*

You won't believe what you can do here.

berkshire**growth**.com

Jobs. Information. Connections.



Macbeth of the Mtsensk District was published in the official Communist Party newspaper *Pravda*. First performed in 1934, *Lady Macbeth* had been a huge hit with audiences in Leningrad and Moscow, and had already been staged abroad. But Stalin and his cultural "advisers" decided that the opera's overt sexuality, raw language, slapstick irreverence, and dissonant musical style were inappropriate. It was banned from Soviet theaters, and Shostakovich's future suddenly looked terribly uncertain. A casualty of this fallout was the Fourth Symphony, withdrawn after a few rehearsals under pressure from local bureaucrats—perhaps because of its depressing, funeral-march Largo, so out of line with the official Social Realist optimism. When he started work on the Fifth Symphony in April 1937, Shostakovich was all too aware how much was on the line: "I have tried in my Fifth Symphony to show the Soviet listener that I have taken a turn towards greater accessibility, towards greater simplicity." Yet he abhorred the thought of cheapening his talent and integrity by creating music that pandered to the Party's demands.

Shostakovich got the music down on paper quickly once the preparatory work had been done in his head, writing the third-movement Largo, the symphony's emotional and dramatic center, in a mere three days. "My new work could be called a lyrical-heroic symphony.... I aimed to show how—through a series of tragic conflicts and great inner spiritual struggle—optimism is affirmed as a world view. The subject of my symphony is the genesis of the individual. I placed man and all his sufferings at the center." One

The Tanglewood Association of the
Boston Symphony Association of Volunteers
and
The Berkshire Museum
present

Tanglewood

ReDISCOVERING MUSIC 2001

6 Tuesdays from 10 a.m. to noon at The Berkshire Museum, 39 South St., Pittsfield, MA

July 10	**Andrew Pincus**, music critic of the Berkshire Eagle—"Koussevitzky's Legacy, Then and Now," a panel discussion with guests including Jeremy Yudkin and retired BSO players Harry Ellis Dickson, Roger Voisin, Sheldon Rotenberg, and Harry Shapiro
July 17	**Martin Bookspan**, broadcaster and writer—a discussion with distinguished musical colleagues
July 24	**Joel Revson**, Music Director of Berkshire Opera—"The Magic of French Opera"
July 31	**Phyllis Curtin**, Tanglewood Music Center Master Teacher and Artist in Voice, famed for her performances as Salome—"From Salome about Salome"
August 7	**Joseph Silverstein**, violinist, former BSO concertmaster, and Conductor Laureate of the Utah Symphony—"Upbow, Downbow"
August 14	**John Oliver**, founder and conductor of the Tanglewood Festival Chorus—"The Evolution and Development of the Tanglewood Festival Chorus"
August 21	**Brian Bell**, producer, live BSO concert broadcasts, WGBH Radio—"The Israel Philharmonic Orchestra: Its History and Development"
August 28	**"Women in the Performing Arts"**—A panel discussion moderated by Tracy Wilson, BSO Director of Tanglewood Development, and including Ellen Highstein, Tanglewood Music Center; Ella Baff, Jacob's Pillow; Kate Maguire, Berkshire Theatre, Ann Mintz, The Berkshire Museum; Maureen O'Flynn, Berkshire Opera Company; Alla Zernitzkaya, Pittsfield Schools

Tickets available at the door, $10 each session.
For more information, call The Berkshire Museum at (413) 443-7171, ext. 20.

wonders how much of that was merely intended to placate Soviet officialdom.

Yet the Fifth Symphony is clearly more "accessible" in certain ways, adhering relatively closely to classical symphonic form and built on a base of tonal harmony. It is spiritually indebted to Tchaikovsky and Beethoven. Tthere is the same contrast between two emotional worlds drawn in Tchaikovsky: the implacable world of fate in conflict with the subjective world of human experience and limitation. Like Tchaikovsky's Fourth and Fifth Symphonies, Shostakovich's Fifth concludes after long passages of soul-searching and doubt with an upbeat, even militaristic finale. A kinship with Beethoven appears in the Fifth Symphony's opening bars, in the "motto" theme that jumps portentously from D to B-flat and down to A. What these opening bars bring most obviously to mind are the opening bars of Beethoven's Symphony No. 9 and (to a lesser extent) the opening motto theme of Beethoven's Symphony No. 5. And Beethoven was a musical and political model long admired both by Shostakovich and by the keepers of Soviet culture.

The first movement's motto theme contrasts sharply with two more lyrical themes, the first somewhat uncertain and nervous, the second serene and free of conflict. The second movement scherzo shows us the composer's familiar sarcastic, ironic side, but the symphony's prevailing mood is serious and reflective, as the length and emotional intensity of the third movement Largo makes clear. It isn't easy to write music to follow such an exquisite confession of grief and suffering, and the finale has always been the most controversial movement. Outwardly, its spirit of celebration can seem forced, but Shostakovich included a hidden subversive message underneath all those blaring trumpets and rattling drums. It is a musical quotation from the setting of a poem ("Rebirth") by Alexander Pushkin which Shostakovich had composed a few months earlier, one of the Four Pushkin Romances, Op.46. The finale's initial march theme takes its contour from the four notes setting the first three words of the poem, dealing with the struggle between genius and mediocrity in art. Here, the struggle ends with the artist triumphant over his persecutors. At the time, these romances were unpublished and unknown, so the reference was intended for Shostakovich alone—and, perhaps, for future generations.

The public reaction to the premiere of the Fifth Symphony in Leningrad on November 21, 1937, was ecstatic, and has gone down as one of the most important events in the history of Soviet culture. The concert also marked the beginning of a long association between Shostakovich and the young conductor, Evgeny Mravinsky. While the Party cultural bureaucrats were made uneasy by the display of enthusiasm for Shostakovich, in the end they accepted the public verdict. With the Fifth Symphony, Shostakovich resurrected his fortunes, narrowly escaping the catastrophe that struck down numerous friends and colleagues at the end of the 1930s. But it was hardly the last time that Shostakovich would feel like a hunted man.

—Harlow Robinson

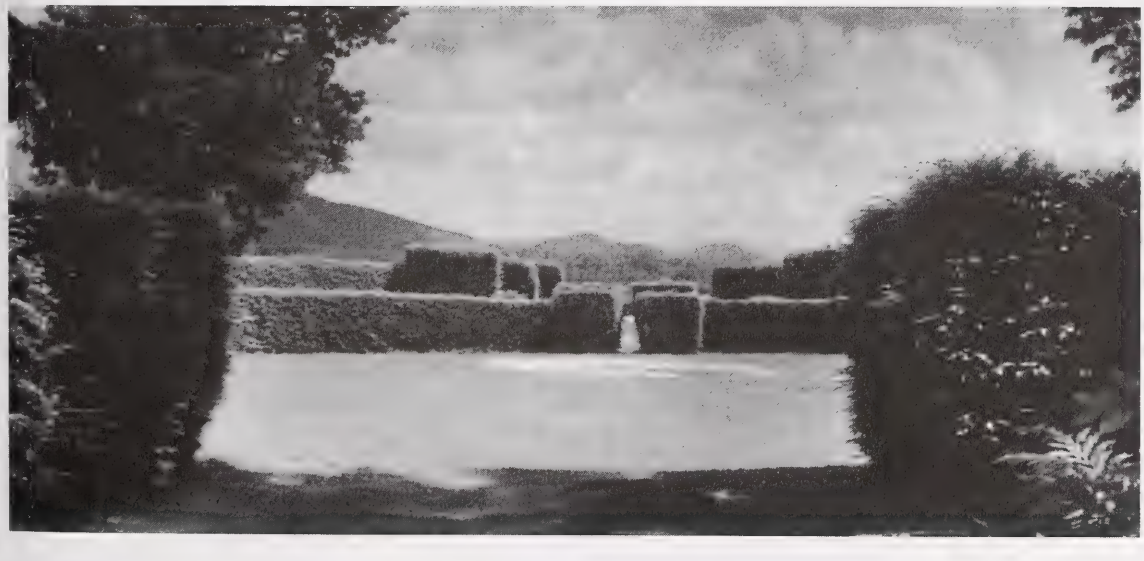
Harlow Robinson is Professor of Modern Languages and History at Northeastern University. Author of biographies of Sergei Prokofiev and Sol Hurok, and editor/translator of *Selected Letters of Sergei Prokofiev*, he lectures for the Boston Symphony, Metropolitan Opera Guild, and Metropolitan Museum of Art, and has written widely on Russian culture and music.

GUEST ARTIST

Yefim Bronfman



Pianist Yefim Bronfman is acclaimed worldwide for his solo recitals, his orchestral engagements, and his rapidly growing catalogue of recordings. During the 2000-01 season he appeared with the world's great orchestras, including those of Baltimore, Boston, Cincinnati, Dallas, Los Angeles, Minnesota, New York, Pittsburgh, Seattle, and Toronto, the Danish National Symphony Orchestra, the NDR Symphony Orchestra of Hamburg, the Maggio Musicale Orchestra of Florence, the NHK Symphony of Tokyo, and the Philharmonia Orchestra of London. He also gave a series of recitals with Lorin Maazel performing the complete Brahms violin sonatas at Carnegie Hall and, among other cities, in Berlin, London, Madrid, Milan, Munich, Paris, and Vienna —part of worldwide celebrations marking Mr. Maazel's seventieth birthday. In December 1999 Mr. Bronfman joined James Levine and the Philharmonia Orchestra of London for a special tour to premiere Disney's "Fantasia 2000," on the soundtrack of which Mr. Bronfman performs Shostakovich's Piano Concerto No. 2. Mr. Bronfman's summer engagements take him regularly to Aspen, Bad Kissingen, Blossom, the Hollywood Bowl, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. He has also given solo recitals in the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize. Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, with the Chamber Music Society of Lincoln Center, and with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, and Pinchas Zukerman. An exclusive Sony Classical recording artist, he has won widespread praise for his solo, chamber, and orchestral recordings, which include concertos of Shostakovich, Rachmaninoff, Prokofiev, and Bartók, Prokofiev's five piano concertos and complete piano sonatas, and violin sonatas of Brahms, Mozart, and Bartók with Isaac Stern. Born in Tashkent in the former Soviet Union, Mr. Bronfman emigrated to Israel with his family in 1973 and made his international debut in 1975 with Zubin Mehta and the Montreal Symphony. An American citizen since July 1989, he studied in Israel with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He has appeared frequently with the orchestra in Symphony Hall and at Tanglewood since his BSO debut in January 1989.





Get Cooking!

Cooking with Music is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.



BSO 2OOO CAMPAIGN

Thanks to visionary leadership and devoted donors, BSO 2OOO, a five-year campaign that concluded August 31, 2000, raised an unprecedented $150.3 million to carry on the mission of the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Tanglewood Music Center, and around the world. The tireless efforts and generous support of BSO donors made this campaign a success.

BSO 2OOO has positioned the Orchestra to continue in the new millennium in its long-established role as a musical leader. The campaign also secures the organization's multifaceted mission of providing unequaled performance, education and outreach, and in maintaining its exceptional concert facilities at Symphony Hall and Tanglewood.

The Boston Symphony Orchestra salutes these donors for their dedicated investment in music and its future. The following list recognizes those donors whose capital, endowment, and annual gifts to the BSO over the five years of the campaign, ending August 31, 2000, totaled $50,000 and more.

For further information, contact J. Carey Bloomfield, Director of Development, at (413) 637-5260, or Elizabeth P. Roberts, Director of Individual Giving, at (413) 637-5275.

$10,000,000 and above

Mr. and Mrs. Julian Cohen
Mr. and Mrs. Ray Stata

$5,000,000 to $9,999,999

Fidelity Investments

$2,500,000–$4,999,999

Germeshausen Foundation
Mrs. Kenneth J. Germeshausen

$1,000,000 - $2,499,999

Anonymous (3)
Mr. and Mrs. J. P. Barger
Mr. and Mrs. Peter A. Brooke
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mrs. Stanton W. Davis
Alan J. and Suzanne W. Dworsky
Mr. and Mrs. John P. Eustis II
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Estate of Edith C. Howie
Massachusetts Office of Travel & Tourism
Ms. Mary Jane McKenna
NEC Corporation
Mr. Koji Nishigaki
Mr. and Mrs. William J. Poorvu
Schoenhof Family Foundation
Mr. and Mrs. Thomas G. Stemberg*
Helen F. Whitaker Fund
Mr. and Mrs. John Williams

$500,000–$999,999

Anonymous (5)
Mr. and Mrs. Harlan E. Anderson
Mr. and Mrs. David B. Arnold, Jr.
Estate of Norman V. and Ellen B. Ballou
Mr. and Mrs. George W. Berry
Ms. Jan Brett and Mr. Joseph Hearne*
Catherine and Paul Buttenwieser
Helene R. Cahners-Kaplan and
Carol R. Goldberg
James and Tina Collias*
Mr. and Mrs. William H. Congleton



$500,000–$999,999 *continued*

Connell Limited Partnership
Mr. William F. Connell
FleetBoston Financial
Mr. Charles K. Gifford
Four Seasons Hotel Boston
Mr. Robin A. Brown
Mr. and Mrs. Harvey Chet Krentzman*
Mr. and Mrs. R. Willis Leith, Jr.*
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
The Morse Foundation
Mrs. Robert B. Newman*
Seiji and Vera Ozawa
Kristin and Roger Servison
Mr. and Mrs. Carl J. Shapiro
Mr. and Mrs. Denis F. G. Tottenham
United States Department of Housing and Urban Development
WCRB 102.5 FM
Mr. William W. Campbell
WCVB-TV Channel 5
Mr. Paul La Camera
Stephen and Dorothy Weber
Mr. and Mrs. Stephen R. Weiner
Estate of G. Crandon Woolley

$250,000 - $499,999

Anonymous (2)
AT&T
Ms. Esther Silver-Parker
AT&T Foundation
Ms. Suzanne Sato
American Airlines
Mr. James K. Carter
Gabriella and Leo Beranek
Mr. and Mrs. Alan Bressler
Estate of Virginia Wellington Cabot
Chiles Foundation
Mr. Earle M. Chiles
Estate of Harold G. Colt
Mr. and Mrs. Lewis S. Dabney*
Nina L. and Eugene B. Doggett
Arthur and Linda Gelb
Ann and Gordon Getty Foundation
John Hancock Funds
Ms. Maureen Ford
Susan Morse Hilles
John Hitchcock*
Estate of Arlene M. Jones
Estate of Marcia H. Kalus
Mr. and Mrs. George H. Kidder
Mr. and Mrs. Gordon F. Kingsley
Dr. and Mrs. Arthur R. Kravitz
LEXUS
Ms. Nancy Heikes
Estate of Franklin J. Marryott
Massachusetts Cultural Council
Mr. Peter Nessen
Mrs. August R. Meyer
Mr. and Mrs. Nathan R. Miller
William Inglis Morse Trust
Megan and Robert O'Block
Thomas A. Pappas Charitable Foundation
Betsy Pappas Demirjian
Estate of Violet Pashalian
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Robert E. Remis*
Mr. and Mrs. Jerome Rosenfeld
Carole and Edward I. Rudman*
The Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Estate of Russell B. Stearns
Verizon
Mr. Robert Mudge
Henry and Joan T. Wheeler

$100,000–$249,999

Anonymous (5)
Ms. Eunice Alberts
Vernon R. Alden
American Express Company
Mrs. Rae D. Anderson*
Andersen Consulting, LLP
Mr. John L. Bladon
Andersen Consulting, LLP
Mr. William D. Green
Caroline Dwight Bain
Estate of Gwendolyn C. Barbour
Richard and Sally Bartley
George D. and Margo Behrakis
Theodore and Evelyn Berenson Charitable Foundation
Mr. William I. Bernell
Ms. Lynda Schubert Bodman
The Boston Foundation
Ms. Anna Faith Jones

$100,000–$249,999 *continued*

Boston Symphony Association of Volunteers
Estate of Bartol Brinkler
Estate of Ruth Seamon Brush
William T. Burgin
Ms. Renee Burrows
Cabot Family Charitable Trust
Mr. and Mrs. James F. Cleary
Phyllis and Lee Coffey Fund
Combined Jewish Philanthropies Donor Advised Fund Program
Community Newspaper Company
Mr. William R. Elfers
Ms. Alice Confortes
Johns H. Congdon
Mr. and Mrs. John M. Connors, Jr.
Country Curtains
Mr. and Mrs. John H. Fitzpatrick
Mr. and Mrs. Bigelow Crocker, Jr.
Mr. and Mrs. John J. Cullinane
Deborah B. Davis
Deloitte & Touche
Mr. Michael J. Joyce
Dr. and Mrs. Charles C. Dickinson III
Mrs. Marion Dubbs
William R. and Deborah Elfers
EMC Corporation
Mr. Richard J. Egan
Essex Investment Management Co., LLC
Mr. Joseph C. McNay, Jr.
Estate of Frances Fahnestock
Fidelity Charitable Gift Fund
Filene's
Mr. J. Kent McHose
Estate of Erna V. Fisher
Fisher Scientific International, Inc.
Mr. Paul M. Montrone
Nancy Fitzpatrick and Lincoln Russell
Miss Elaine Foster*
Richard and Helen Fraser
Daniel Freed and Shirley Cohen Freed
Mr. and Mrs. Dean W. Freed
Friends of Armenian Culture Society
Fromm Music Foundation
Mr. and Mrs. James G. Garivaltis*
Estate of Rosamond Gifford
The Gillette Company
Goodwin, Procter & Hoar, LLP
Ms. Regina M. Pisa
The Gordon Fund
Mr. and Mrs. Clark H. Gowen
The Grainger Foundation
Estate of Marion A. Green
Mr. and Mrs. Daniel S. Gregory*
Genuity, Inc.
Mr. Paul R. Gudonis
Margaret L. Hargrove
Mr. and Mrs. Francis W. Hatch
Daphne and George Hatsopoulos
William Randolph Hearst Foundation
Julie and Bayard Henry
Estate of Edith Heymans
Estate of Martin Hoherman
Estate of Elizabeth B. Hough
Mr. and Mrs. F. Donald Hudson*
Mr. Charles H. Jenkins, Jr.
John Hancock Financial Services
Mr. David D'Alessandro
Steven E. Karol
Stephen B. Kay and Nan Bennett Kay
Mr. and Mrs. Robert I. Kleinberg
Dr. and Mrs. David I. Kosowsky
Don Law Companies
Mr. Don Law
Ms. Barbara Lee/Raymond E. Lee Foundation
Mr. Thomas H. Lee and Anne Tenenbaum
June Rockwell Levy Foundation, Inc.
Liberty Mutual Insurance Group
Mr. Edmund F. Kelly
Mr. and Mrs. John A. MacLeod II
Estate of Clara J. Marum
Mr. and Mrs. Joseph C. McNay
Mellon New England
Ms. Joanne Jaxtimer
Mr. and Mrs. Albert W. Merck
Mr. and Mrs. Paul M. Montrone
John Moriarty & Associates
Carol & John Moriarty
Gloria & William Snyder
Susan & David Leathers
Sharon & Steven Weber
National Endowment for the Arts
NSTAR
Mr. Thomas J. May
Annette and Vincent O'Reilly
PaineWebber, Inc.
Mr. James F. Cleary
Mr. Richard F. Connolly
Mr. Charles T. Harris
Mr. Joseph F. Patton, Jr.
Mr. and Mrs. Daniel Pierce
Mrs. Gloria Moody Press
PricewaterhouseCoopers, LLP
Mr. John O'Connor
Mr. and Mrs. Irving W. Rabb
Raytheon Company
Ms. Carol Ramsey
Mr. and Mrs. Peter C. Read
Estate of Margaret T. Rebentisch
The Red Lion Inn
Nancy J. Fitzpatrick
Lisa Reindorf and Mitchell Goldman
Nicole Reindorf and Robert Lawrence
Wanda Reindorf
Mr. Daniel E. Rothenberg
Mrs. George R. Rowland
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
The William E. and Bertha E. Schrafft Charitable Trust
Sheraton Boston Hotel and Towers
Mr. Larry Trainer
Hinda L. Shuman
Sony Corporation of America
Mr. Norio Ohga
Estate of Sylvia R. Spiller
The Starr Foundation
State Street
Mr. Marshall N. Carter



$100,000–$249,999 *continued*

Mr. William P. Stewart
Mr. and Mrs. James V. Taylor
TDK Electronics Corporation
Mr. Kuni Matsui
Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. and Mrs. William F. Thompson
Mr. and Mrs. John L. Thorndike
The Trust Family Foundation
United States Department of Education
Von Hoffmann Press, Inc.
Mr. Robert Uhlenhop
Leo Wasserman Foundation
David R. and Muriel K. Pokross, Trustees Joan P. and Ronald C. Curhan
Waters Corporation
Mr. Douglas A. Berthiaume
Edwin S. Webster Foundation
Estate of Nancy P. Williams
Drs. Richard and Judith Wurtman
Dr. and Mrs. Nicholas T. Zervas
Estate of Jerome R. Zipkin

$50,000–$99,999

Anonymous (4)
A.T. Kearney, Inc.
Mr. Arthur Bert
American Airlines
Mr. Bernie Willitt
Allmerica Financial
Mr. David Portney
Analog Devices, Inc.
Mr. Ray Stata
Arthur Andersen, LLP
Mr. George E. Massaro
Aon Risk Services, Inc. of Massachusetts
Mr. Michael E. Toner
Arnold Communications, Inc.
Mr. Ed Eskandarian
Joseph F. Azrack and Abigail S. Congdon
Mr. and Mrs. Spencer Baker
Bartley Machine Manufacturing Co.
Mr. Richard Bartley
Bingham Dana, LLP
Ms. Catherine Curtin
Biogen, Inc.
Mr. James L. Vincent
Blue Cross and Blue Shield of Massachusetts
Mr. William C. Van Faasen
Boston Herald
Mr. Patrick J. Purcell
Boston Ventures Management, Inc.
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Irving S. Brudnick
Mr. and Mrs. Craig Burr
CSC
Ms. Nancy McCarthy
Virginia Wellington Cabot Foundation
Dr. Edmund B. Cabot
Choate, Hall & Stewart
Mr. Samuel B. Bruskin
Mr. Peter M. Palladino
Citizens Bank
Mr. Thomas J. Hollister
Clipper Ship Foundation, Inc.
Mr. and Mrs. Abram T. Collier
Don and Donna Comstock
Mr. and Mrs. William M. Crozier, Jr.
Bob and Lynn Daly
Mr. and Mrs. Miguel de Bragança
Demoulas Foundation
Ms. Frances Demoulas Kettenbach
The DeWolfe Companies, Inc.
Mr. Richard B. DeWolfe
Eastern Enterprises/ Boston Gas Company
Mr. J. Atwood Ives
Mr. Chester R. Messer
Mrs. Harriett M. Eckstein
Mr. William P. Egan
Mr. and Mrs. George M. Elvin
Ernst & Young, LLP
Mr. James S. DiStasio
Elizabeth Taylor Fessenden Foundation
Fidelity Capital Markets
Mr. Timothy McKenna III
Mr. and Mrs. Lawrence K. Fish
Mr. Thomas J. Flatley
Myrna H. and Eugene M. Freedman
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. George P. Gardner, Jr.
Goldman, Sachs & Co.
Mr. Daniel Jick
Mr. and Mrs. Mark Goldweitz
The Florence Gould Foundation
Estate of Grace Cornell Graff
Mr. John L. Grandin, Jr.
The William and Mary Greve Fund, Inc.
Mrs. Henry M. Halvorson
Harcourt General, Inc.
Mr. Richard A. Smith
Carol and Robert Henderson
Hewitt Associates
Mr. John Kiely
William & Flora Hewlett Foundation
Hewlett Packard Company
Mr. Ben L. Holmes
Mr. Edwin W. Hiam
Mr. James G. Hinkle *
Estate of Hester R. Hopkins
Hill, Holliday, Connors, Cosmopulos, Inc.
Mr. John M. Connors, Jr.
Holland Mark Edmund Ingalls
Mr. Richard C. Garrison

$50,000–$99,999 *continued*

Houghton Mifflin Company
Mr. Nader F. Darehshori
IBM and Lotus Development Corporation
Mr. Sean C. Rush
ITT Sheraton Corporation
Mr. Dan Weadock
Estate of Grace B. Jackson
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Robert Jaffe
Mr. Charles H. Jenkins, Sr.
Mr. William M. Joel
John F. Farrell & Associates
Mr. John F. Farrell, Jr.
Mr. and Mrs. Béla T. Kalman
Bill and Mimi Karlyn
Estate of Mary Jane Kelley
Estate of Louise Shonk Kelly in memory of Mary Brooks Whittemore
Mr. and Mrs. Douglas A. Kingsley
Kissei Pharmaceutical Co., Ltd.
Estate of Allen and Betsy Kluchman
Audrey Noreen Koller *
KPMG, LLP
Mr. Donald B. Holmes
Mr. and Mrs. Robert A. Lawrence
Lend Lease Real Estate Investments, Inc.
Mr. Dana J. Harrell
Mr. and Mrs. Robert J. Lepofsky
Mr. Alexander M. Levine
Estate of Leona Levine
Lucia Lin and Keith Lockhart
Estate of Augusta W. Little
Loomis-Sayles & Company, LP
Mr. Mark W. Holland
Mr. and Mrs. Caleb Loring, Jr.
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Anne Lovett and Stephen Woodsum
The Lowell Institute
LPL Financial Services
Mr. Todd A. Robinson
Lucent Technologies, Inc.
Mr. Eldred F. Newland, Jr.
Diane H. Lupean and Mrs. Edward M. Lupean
Mrs. Charles P. Lyman
Manulife Financial
Mr. John DesPrez III
Estate of Morton Margolis
Marsh USA, Inc.
Mr. Michael P. Golden
Carol and Thomas McCann
Sarah G. McCarthy Memorial Foundation
Estate of Charlotte McKenzie
McKinsey & Company, Inc.
Mr. David G. Fubini
Mr. Richard P. Menaul *
Meredith & Grew, Inc.
Mr. Thomas J. Hynes, Jr.
Merrill/Daniels
Mr. Ian Levine
Dr. Martin C. Mihm, Jr.
The Morningstar Family Foundation
Mrs. Olney S. Morrill
New England Financial
Mr. James M. Benson
Mr. and Mrs. Andrew L. Nichols
Mrs. Elizabeth P. Nickerson
Mr. and Mrs. Rodger P. Nordblom
NORTEL NETWORKS
Mr. Douglas Martin
Mr. and Mrs. Robert T. O'Connell
Dr. and Mrs. James J. Olsen
Overly Foundation
Jane and Neil Pappalardo
PerkinElmer, Inc.
Mr. Gregory L. Summe
William and Lia Poorvu
Printed Circuit Corporation
Mr. Peter Sarmanian
Dr. Carol Reich and Mr. Joseph Reich
Estate of Florence M. Reid
The Rhode Island Foundation
Billy Rose Foundation, Inc.
Mr. Roger A. Saunders
David and Marie Louise Scudder
Mr. and Mrs. Francis P. Sears, Jr.
Ms. Eileen C. Shapiro
Mr. and Mrs. Ross E. Sherbrooke
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Ira Stepanian
Mrs. Anson P. Stokes
Stone Charitable Foundation
Stone & Webster
Mr. H. Kerner Smith
Mr. John Studzinski
Taco, Inc.
Mr. John Hazen White, Sr.
Tanglewood Volunteer Association of the Boston Symphony Association of Volunteers
Thermo Electron Corporation
Mr. Richard F. Syron
Trust for Mutual Understanding
United Airlines
Mr. John Tipping
Mr. and Mrs. Loet A. Velmans
Watts Industries, Inc.
Mr. Timothy P. Horne
Mrs. Joan D. Wheeler
Mr. and Mrs. Robert C. Winters
Estate of Dixie Ward Wonders
The Cornelius and Muriel Wood Charitable Fund
Mr. and Mrs. Richard F. Young

*Includes a deferred gift.



DAYS IN THE ARTS

An Unparalleled Summer Opportunity for Youth



Each summer, Days in the Arts brings 400 middle school students from diverse Massachusetts communities to Tanglewood for a week-long immersion in music, dance, theater, and the visual arts. Amidst the natural beauty of the Berkshires, students explore their creative potential by participating in daily arts workshops, attending performances, visiting museums, and making new friends from many backgrounds.

Participating area cultural institutions include the Berkshire Theatre Festival, Chesterwood, Clark Art Institute, Jacob's Pillow Dance Festival, Shakespeare & Co., Williams College Museum of Art, and the Norman Rockwell Museum.

For information about supporting Days in the Arts, contact Gerrit Petersen, BSO Development Office, at (617) 638-9462.

The Boston Symphony Orchestra gratefully acknowledges the following donors who have provided significant support for the Days in the Arts program since September 1, 2000:

Mr. and Mrs. Stephen H. Anthony, Associated Grantmakers of Massachusetts, Ms. Renee Burrows, Jessie B. Cox Charitable Trust, Irene E. and George A. Davis Foundation, Mr. and Mrs. Paul F. Deninger, Samuel C. Endicott Fund, Fidelity Foundation, Helen G. Hauben Foundation. Hyams Foundation, The Linden Foundation, Mrs. Marion S. Palm, Abraham Perlman Foundation, The William E. and Bertha E. Schrafft Charitable Trust, The Charles Irwin Travelli Fund, and many individuals who generously support the program.



BOSTON SYMPHONY ORCHESTRA

July 31, 2001



Tanglewood *on Parade!*

Tanglewood

TANGLEWOOD MUSIC CENTER



Some of Boston's finer restaurants.
3 courses.
Just $20.01.

Sound appetizing?
Make your reservation now.

Some of the finer restaurants across Boston will be serving up three-course lunches for a mere $20.01 per person from Monday, August 20 – Friday, August 24, the First Annual Boston Restaurant Week.

To learn more, log on to
http://travel.americanexpress.com/greaterboston or
www.bostonUSA.com or call **1-888-SEE-BOSTON**.

Presented to you by:

GREATER
BOSTON
CONVENTION
& VISITORS
BUREAU
America's Walking City

AMERICAN EXPRESS
Cards

Additional sponsors:

MUMM CUVEE NAPA

Boston Magazine

Program benefits:

THE ANTHONY Spinazzola FOUNDATION

Tanglewood on Parade

Tuesday, July 31, 2001 at 8:30

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Opening Fanfares (Main Gate Drive; rear of Shed if rain)
2:30	Tanglewood Music Center Fellows: Chamber Music Concert (Seiji Ozawa Hall) Music of CHILD, GRIEG, MOZART, and DEBUSSY
2:30	Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall) Music of BEETHOVEN, BARBER, and ROUSE
3:15	Boston University Tanglewood Institute Young Artists Chorus, Wind Ensemble, and Orchestra (Koussevitzky Music Shed) Music of VAUGHAN WILLIAMS, MERRYMAN, ROSSINI, SULLIVAN, ARNOLD, STRAUSS, and RIMSKY-KORSAKOV
3:30	Tanglewood Music Center Fellows: Wind Music (Chamber Music Hall) BEETHOVEN Symphony No. 7, arranged for winds
4:15	Tanglewood Music Center Fellows: Chamber Music Concert (Seiji Ozawa Hall) Music of SZYMANOWSKI and MENDELSSOHN
4:15	Tanglewood Music Center Fellows (Theatre) PROKOFIEV "Peter and the Wolf"
5:00	Tanglewood Music Center Fellows: Vocal Recital (Seiji Ozawa Hall) COPLAND and others: Songs on poems of EMILY DICKINSON
5:15	Alpine Horn Demonstration (Lawn near Theatre)
6:00	Balloon Ascension (Lawn near Lion Gate, weather permitting)
8:00	Tanglewood Music Center Fellows: Brass Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Artillery and cannon supplied by Eastover, Inc.
Fireworks over the Stockbrige Bowl following the Gala Concert

Program copyright ©2001 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates

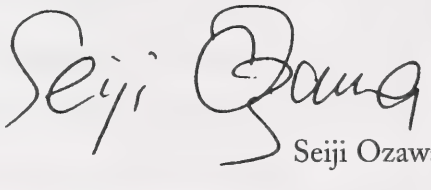
A Message from Seiji Ozawa

Welcome to Tanglewood on Parade, our annual celebration of Tanglewood and the Tanglewood Music Center. Tanglewood on Parade is a festive celebration with a special purpose—to provide funds to support the Tanglewood Music Center, one of the most influential centers for advanced musical study in the world. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to work under the supervision of outstanding artist-teachers, all in daily contact with the life of the Boston Symphony Orchestra. Members from each section of the BSO participate in the daily activities of the Tanglewood Music Center, in master classes, repertoire sessions, orchestra exchanges, and chamber music coachings. In addition, TMC Fellows this summer participate in a production of Ravel's *L'Enfant et les sortilèges* and *L'Heure espagnole*, and in a collaborative project in dance and music with the Jacob's Pillow Dance Festival. In tonight's concert, the BSO and TMC Orchestra perform together in what is always a very special highlight of our summer.

By joining us here today you are supporting the important work of the Tanglewood Music Center's extraordinary young musicians, young professionals and conservatory or post-graduate level students of exceptional accomplishment. Each year generous patrons provide financial support that makes it possible to maintain the TMC. Without this help from music lovers like yourselves, the Tanglewood Music Center could not survive. The Boston University Tanglewood Institute offers similar advanced training to musicians of high school age. Their participation reflects more than thirty years of partnership with the Boston Symphony.

Every ticket sold today helps us continue to offer tuition-free Fellowships to the emerging performers and composers who have worked very hard to earn a place in these programs. This freedom from financial concern allows them to focus all their attention on music-making. There is no other place in the world like Tanglewood, where young musicians are inspired by the Boston Symphony Orchestra, the TMC Faculty, the guest artists who perform here, and the unique Tanglewood landscape.

The Tanglewood Music Center has held a special place in my heart since I arrived here in 1960. Making others feel welcome here has also become an important part of my life. For two months each year we live and work together. This is the spirit that welcomed me when I first arrived, and which I hope to pass on to others. Just as I found a home in music at Tanglewood, so do hundreds of aspiring young musicians who come here each summer. We all thank you for helping to make this possible.



Seiji Ozawa



The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 2001 summer



Serge Koussevitzky

Our Business Begins In The Berkshires



...and reaches the world. That's GE Plastics. A place where ideas and innovation flourish. From automobiles to computers to appliances... shaping and improving the products you use around the world.

GE Plastics

GE Plastics, One Plastics Avenue, Pittsfield, MA 01201, (413) 448-7110

season includes a fully staged production of Ravel's *L'Heure espagnole* under the direction of Seiji Ozawa and a concert version of Ravel's *L'Enfant et les sortilèges* conducted by Robert Spano. André Previn will conduct the Tanglewood Music Center Orchestra in a performance of Benjamin Britten's *Sinfonia da Requiem*. TMC Composition Fellows will collaborate in a Choreographer-Composer Lab with the Jacob's Pillow Dance Festival. They will also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music, this year under the direction of British composer/conductor Oliver Knussen and with American composer Charles Wuorinen as composer-in-residence. String players will participate in the Juilliard String Quartet Seminar with members of the Juilliard String Quartet, BSO members, and such distinguished TMC faculty members as Norman Fischer and Andrew Jennings. Special pre-season seminars include a three-day family Youth Concert Seminar in which a select group of TMC Fellows has the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a weeklong workshop on Bach cantata performance led by Craig Smith, director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



William Mercer

Gala Concert

Tanglewood Music Center

Tuesday, July 31, at 8:30
CO-SPONSORED BY FILENE'S AND GE PLASTICS

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ANDRÉ PREVIN, conductors

VERDI Overture to *La forza del destino*

BOSTON SYMPHONY ORCHESTRA, SEIJI OZAWA conducting

Giuseppe Verdi's *La forza del destino* ("The Force of Destiny") was commissioned by the St. Petersburg Opera. Verdi (1813-1901) collaborated with his oft-used librettist, F.M. Piave, whose text was based on a melodramatic play by the Duke of Riva, "Don Alvaro, o La Fuerza del sino" (1835). Already Verdi and Piave had collaborated on, among other operas, *Macbeth*, *Rigoletto*, *La traviata*, and *Simon Boccanegra*. The first performance of *La forza del destino* took place November 10, 1862, in St. Petersburg. The overture on tonight's concert replaced the original introduction when Verdi made revisions for a performance at La Scala in 1869. Several of the important melodic motifs of the opera are fused in the overture into a piece of powerful symphonic scope.

BRITTEN *Sinfonia da Requiem*

TANGLEWOOD MUSIC CENTER ORCHESTRA, ANDRÉ PREVIN conducting

Benjamin Britten (1913-1976) wrote his *Sinfonia da Requiem* in 1940, while he was living in the United States as a conscientious objector to the British involvement in the Second World War. The piece was commissioned for festivities celebrating the 2600-year history of Imperial Japan but ultimately was considered inappropriate for the event and canceled from the program. Britten's compatriot John Barbirolli, then music director of the New York Philharmonic, led that orchestra in the first performance of *Sinfonia da Requiem* on March 30, 1941. Serge Koussevitzky and the BSO performed it in January 1942, following which Koussevitzky was moved to commission Britten for an opera—the work that was to become *Peter Grimes*, which received its American premiere at the Tanglewood Music Center in 1946.

INTERMISSION

BRUBECK *Convergence*: Concerto for Pops Orchestra

BOSTON POPS ORCHESTRA, KEITH LOCKHART conducting

The world premiere of *Convergence* by Christopher Brubeck (b.1952) took place at Symphony Hall this past May 16, 2001, with Keith Lockhart conducting the Boston Pops Orchestra. The following is an excerpt from the program note Mr. Brubeck provided on that occasion:

"Last summer, after an exciting Boston Pops performance of my Concerto for Bass Trombone and Orchestra led by Keith Lockhart with the BSO's Doug Yeo as soloist, I was approached by Maestro Lockhart and the Pops management to write a concerto for the Boston Pops Orchestra. They wanted a piece that would weave classical, jazz, and even funk elements into a concerto that would challenge and showcase all the sections of the orchestra. It dawned on me that after years of performing and recording in many musical genres I was being asked as a composer to be "myself." I accepted with great enthusiasm, and ideas began percolating immediately. I think the end result displays the orchestra's unique virtuosity."

—Christopher Brubeck

WILLIAMS "Hedwig's Theme" from the score to the film *Harry Potter and the Sorcerer's Stone*

A Hymn to New England

BOSTON POPS ORCHESTRA, JOHN WILLIAMS conducting

John Williams's latest film score is for *Harry Potter and the Sorcerer's Stone*, a forthcoming Chris Columbus film (due out in November 2001) based on the first book in British author J.K. Rowling's phenomenally popular series about the young wizard-in-training. Hedwig is Harry's wise, loyal, but sometimes impatient friend, who happens to be a Great Snowy Owl.

John Williams wrote *A Hymn to New England* as accompaniment to a film called *New England Time Capsule*, an Omnimax documentary-travelogue made for the Mugar Omni Theater at the Museum of Science in Boston. Keith Lockhart and the Boston Pops recorded the piece on their "American Visions" album. *A Hymn to New England*'s broad harmonies and themes seem to evoke the landscape of the American Northeast.

Program continues on next page…

TCHAIKOVSKY *1812* Overture, Opus 49

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA, SEIJI OZAWA conducting

Composed in 1880 for the Silver Jubilee of Tsar Alexander II, Tchaikovsky's musical celebration of Napoleon's defeat by the Russians in 1812 was described by the composer as "very loud and noisy." Certainly this has not hindered the work's popularity. For more than twenty years—starting with Arthur Fiedler's performance here in 1977, but with the exception of 1989, when Leonard Bernstein led the TMC Orchestra in Tchaikovsky's Fourth Symphony to close the program—it has served as the traditional ending to Tanglewood on Parade's Gala Concert.

—Notes by Robert Kirzinger and Marc Mandel

Video screens sponsored by American Express Company.

Baldwin piano

Artists

Seiji Ozawa (TMC '60) is Music Director of the Boston Symphony Orchestra.

Keith Lockhart is Conductor of the Boston Pops Orchestra and music director of the Utah Symphony Orchestra.

John Williams is Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood.

André Previn has been a regular guest conductor with the Boston Symphony Orchestra since 1977 and has worked frequently with the Fellows of the Tanglewood Music Center.



2001 Tanglewood Music Center

Violin

Jocelyn C. Adelman, Arlington, VA
Mr. and Mrs. Robert A. Goodman Fellowship
Ala Benderschi, Kishinev, Moldovia
Max Winder Memorial Fellowship
Jennie S. Choi, San Diego, CA
Charles E. Culpeper Foundation Fellowship
Gillian Clements, Chapel Hill, NC
Eunice Cohen Memorial Fellowship
Elizabeth George, Englewood, CO
Harry and Marion Dubbs Fellowship
Mayumi Hasegawa, Osaka, Japan
Harry and Mildred Remis Fellowship
Lin He, Shanghai, P.R. China
Stanley Chapple Fellowship
Emily Ho, Porterville, CA
Rapaporte Foundation Fellowship
Anne Huter, New York, NY
Tanglewood Music Center Fellowship
Solomiya Ivakhiv, Philadelphia, PA
Honorable and Mrs. Peter H.B. Frelinghuysen Fellowship
Meghan Jones, Minneapolis, MN
Morris A. Schapiro Fellowship
Hana H. Kim, New York, NY
Clarice Neumann Fellowship
Nelly Kim, University Place, WA
Susan Morse Hilles Fellowship
Romina Kostare, Tirana, Albania
Miriam and S. Sidney Stoneman Fellowship
Oana Lacatus, Romania
Trust for Mutual Understanding Fellowship
Wayne Lin, Green Bay, WI
Alfred E. Chase Fellowship
Lisa Liu, Bloomsburg, Pa
Juliet Esselborn Geier Memorial Fellowship/ Jerome Zipkin Fellowship
Elizabeth Mahler, Amherst, NY
Country Curtains Fellowship
Grace Oh, Glendale, CA
Edward G. Shufro Fund Fellowship
Caroline Pliszka, Spring, TX
Gerald Gelbloom Memorial Fellowship/ Mr. and Mrs. Jay Marks Fellowship
Sarah Pratt, Listowel, Ontario, CA
Stephen and Persis Morris Fellowship
Marc Rovetti, Hartford, CT
Philip and Bernice Krupp Fellowship
Sayaka Takeuchi, Tokyo, Japan
Tanglewood Music Center Fellowship
Rira Watanabe, Tokyo, Japan
Dorothy and Montgomery Crane Scholarship/ William Crofut Family Scholarship
Bei Zhu, Xian, Shannxi, China
Tanglewood Music Center Fellowship
Yonah Zur, Jerusalem, Israel
Lola and Edwin Jaffe Fellowship
Liza Zurlinden, San Francisco, CA
Luke B. Hancock Foundation Fellowship

Viola

Mark Berger, Gibbon, MN
Dr. John Knowles Fellowship
Kimberly Buschek, Pittsburgh, PA
Albert L. and Elizabeth P. Nickerson Fellowship
I-Chun Chiang, Tainan City, Taiwan
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Michael Angelo Larco, New York, NY
James A. Macdonald Foundation Fellowship
Li Li, Shenyang, Liaoning, P.R. China
Starr Foundation Fellowship
Robert Meyer, Houston, TX
Mr. and Mrs. Gerald Rauch Fellowship/ Ethel Barber Eno Scholarship
Josep Puchades, Valencia, Spain
Harold G. Colt Jr. Memorial Fellowship
Sarah S. Sutton, Whitstable, Kent, United Kingdom
Athena and James Garivaltis Fellowship
Anna Szász, Budapest, Hungary
Trust for Mutual Understanding Fellowship
Michael T. Vannoni, Bay Shore, NY
Charles L. Read Foundation Fellowship
Jonathan Vinocour, Rochester, NY
Darling Family Fellowship
Emily Watkins, Springfield, MO
Dr. Robert M. Crowell Fellowship/June Ugelow Fellowship

Cello

Erin Breene, Adams, WI
James V. Taylor and Caroline Smedvig Fellowship
Guy Fishman, Westborough, MA
Channing and Ursula Dichter Fellowship/ WCRB Fellowship
Keira Fullerton, Toronto, ON, Canada
Naomi and Philip Kruvant Fellowship/ Mr. and Mrs. Robert Remis Fellowship
Tomoko Fujita, Port Jefferson, NY
Edward S. Brackett, Jr. Fellowship
Alexei Yupanqui Gonzales, Andover, MA
Helene R. and Norman L. Cahners Fellowship/ Lucy Lowell (1860-1949) Fellowship
Mara Kronick, Palo Alto, CA
Northern California Fellowship
I-Wen Lin, Tainan, Taiwan
Wilhelmina C. Sandwen Memorial Fellowship
Valdine Ritchie, Winnipeg, Manitoba, Canada
Morningstar Family Fellowship
Katherine Schultz, Amarillo, TX
Carolyn and George R. Rowland Fellowship
Carolina Singer, Jerusalem, Israel
Haskell and Ina Gordon Fellowship
Ru-Pei Yeh, Taipei, Taiwan
Anna Sternberg & Clara J. Marum Fellowship
Susan Yun, Acton, MA
John F. Cogan, Jr., Fellowship

Bass

Kristen Bruya, Missoula, MT
Red Lion Inn Fellowship

David Campbell, Sydney, N.S.W, Australia
Ruth S. Morse Fellowship
Joseph H.Conyers, Savannah, GA
George and Ginger Elvin Fellowship
Dacy Gillespie, Mobile, AL
Claire and Millard Pryor Fellowship
Sarah Hogan, St. Louis, MO
Annette and Vincent O'Reilly Fellowship
Benjamin Levy, Denver, CO
Pokross/Fiedler/Wasserman Fellowship
Paul M. Reich, Akron, OH
Jan Brett and Joe Hearne Fellowship

Flute
Michael Gordon, Glocester, RI
Tappan Dixey Brooks Memorial Fellowship
Riona O'Duinnin, County Louth, Ireland
Housatonic Curtain Company Fellowship
Min Park, London, England
Selma Pearl and Susan and Richard Grausman Fellowship
Marisela Sager, Vista, CA
Miriam and S. Sidney Stoneman Fellowship

Oboe
Ana-Sofia Campesino, Boston, MA
Steinberg Fellowship/
Augustus Thorndike Fellowship
Demetrios J. Karamintzas, Poughkeepsie, NY
William F. and Juliana W. Thompson Fellowship
Machiko Ogawa, Okazaki, Aichi, Japan
Fernand Gillet Memorial Fellowship
Katherine Young, Lancaster, OH
Tanglewood Music Center Fellowship
Edward G. Shutro Fund Fellowship

Clarinet
Bharat Chandra, Overland Park, KS
Ushers/Programmers Instrumental Fellowship
Honoring Bob Rosenblatt
Ixi Chen, Sunnyvale, CA
Daphne Brooks Prout Fellowship
Patrick Hanudel, Fairlawn, OH
Sydelle and Lee Blatt Fellowship
Gregory Williams, St. Louis, MO
Caroline Grosvenor Congdon Memorial Fellowship

Bass Clarinet
Louis DeMartino, Staten Island, NY
Susan Kaplan and Ami Trauber Fellowship

Bassoon
Nisha Ewing, Cleveland, OH
Robert G. McClellan, Jr. &
IBM Matching Grants Fellowship
Benjamin Greanya, Plymouth, MI
William R. Housholder Fellowship/
Sherman Walt Memorial Fellowship
Kathy Kvitek, Blandford, MA
BSAV/Carrie L. Peace Fellowship
Julia Lockhart, Calgary, AB, Canada
Evelyn S. Nef Fellowship

Horn
Kelly Daniels, Dexter, MI
Donald Law Fellowship
Gabrielle Finck, Chesterton, IN
Clowes Fund Fellowship
Fritz Foss, Glen Ellyn, IL
Taco Inc. Fellowship
Austin Hitchcock, Toronto, ON, Canada
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship
Benjamin Kinsman, Wolfville, Nova Scotia, Canada
Marion Callanan Memorial Fellowship/
Dale and Anne Fowler Fellowship
Miguel Angel Quiros, Seville, Spain
Annette and Vincent O'Reilly Fellowship

Trumpet
Steven Banzaert, Malibu, CA
Armando A. Ghitalla Fellowship
Thomas M. Cupples, Boston, MA
Arthur and Barbara Kravitz Fellowship
Adam Luftman, Longmeadow, MA
Bay Bank/BankBoston Fellowship
Lee Germain Smith, Conway, AR
Andre Côme Memorial Fellowship
Andrew Sorg, Piscataway, NJ
Ruth and Jerome Sherman Memorial Fellowship
Mr. and Mrs. J. Arthur Goldberg Fellowship

Trombone
Fredi Sonderegger, Herisan, Switzerland
Anonymous Fellowship
Gregory Spiridopoulos, Boston, MA
Ann and Gordon Getty Foundation Fellowship
Unai Urrecho, Basque, Spain
Frederic and Juliette Brandi Fellowship

Bass Trombone
Kris Cusato-Wolfe, Narberth, PA
Leo L. Beranek Fellowship/
Kandell Family Fellowship

Tuba
Tom McCaslin, Regina, Saskatchewan, Canada
Robert and Luise Kleinberg Fellowship

Harp
Bridget Kibbey, Findlay, OH
Mr. and Mrs. Belvin Friedson Fellowship/
Kathleen Hall Banks Fellowship
Calista McKasson, Tacoma, WA
John and Susanne Grandin Fellowship

Timpani/Percussion
Daniel Bauch, Boxborough, MA
Theodore Edson Parker Foundation Fellowship
Jonathan Bisesi, Buffalo, NY
Judy Gardiner Fellowship
Michael C.Y. Chang, Newton, MA
Mr. and Mrs. Renke Thye Fellowship
Greg Cohen, St. Louis, MO
Barbara Lee/Raymond E. Lee Foundation Fellowship
Dinesh W. Joseph, Cleveland, OH
Surdna Foundation Fellowship
Valerie Krob, Ft. Collins, CO
Bill and Barbara Leith Fellowship
Samuel Soloman, Sharon, MA
Bill and Barbara Leith Fellowship

Piano

Lydia Andreeva, Sofia, Bulgaria
Daniel and Shirlee Cohen Freed Fellowship

Hsing-Ay Hsu, New Haven, CT
Baldwin Piano and Organ Company Fellowship

Su-Yen Jeon, Seoul, Korea
R. Armory Thorndike Fellowship/
Felicia Montealegre Bernstein Fellowship

Molly Morkoski, New York, NY
Stephanie Morris Marryott &
Franklin J. Marryott Fellowship

Ralph van Raat, Bussum, Holland
Netherland-America Foundation Fellowship

Michelle Schumann, Calgary, AB, Canada
Billy Joel Keyboard Fellowship

Michael Sheppard, Baltimore, MD
Stokes Fellowship

David Warn, Lund, Sweden
Lenore S. and Alan Sagner Fellowship/
English Speaking Union Fellowship

Voice

Glenn Alamilla, Philadelphia, PA
Peter L. Buttenwieser Fellowship

Jane McGregor Archibald, Toronto, ON, Canada
Harold and Thelma Fisher Fellowship

Eudora Brown, Santa Barbara, CA
Frelinghuysen Foundation Fellowship

Mark Chaundy, London, United Kingdom
William Randolph Hearst Foundation Fellowship

Alan Corbishley, Kamloops, British Columbia, Canada
Hannah and Raymond Schneider Fellowship

Bruno Cormier, Cheticamp, Nova Scotia, Canada
Lia and William Poorvu Fellowship

Amanda Crider, New York, NY
Stuart Haupt Scholarship/Eugene Cook Scholarship

William Ferguson, Richmond, VA
Wilmer and Douglas Thomas Fund Fellowship

Jason Henry Ferrante, Dundalk, MD
Pearl and Alvin Schottenfeld Fellowship
Cynthia L. Spark Scholarship

Martha Angeline Guth, Toronto, ON, Canada
Bernice and Lizbeth Krupp Fellowship

Daniel Hoy, Stroudsburg, PA
Tanglewood Music Center Fellowship

Valerie MacCarthy, New York, NY
Mary H. Smith Scholarship/
Miriam Ann Kenner Memorial Scholarship

Allyson McHardy, Toronto, ON, Canada
Aso and Arlene Tavitian Fellowship

Lynne McMurtry, Vernon, BC, Canada
Arnold Golber Fellowship/
Mr. and Mrs. David B. Arnold Jr. Fellowship

Andrew Lepri Meyer, Wilmington, DE
Rita Meyer Fellowship

Shannon Mercer, Toronto, ON, Canada
Robert S. Kahn Fellowship/
Berkshire Life Insurance Company Fellowship

Dann Mitton, Toronto, ON, Canada
Patricia Plum Wylde Fellowship/
Stuart and Suzanne Hirshfield Fellowship

Erika Rauer, Dover, DE
Bessie Pappas Fellowship

Tracy Rhodus, Houston, TX
Mr. and Mrs. William F. Allen Jr. Fellowship/
Abby and Joe Nathan Fellowship

Erin Elizabeth Smith, Austin, TX
Ushers/Programmers Harry Stedman
Vocal Fellowship

Jason Switzer, Fullerton, CA
Edwin & Elaine London Family Fellowship

Mark Uhlemann, Wilmette, IL
Rosamund Sturgis Brooks Memorial Fellowship

Randall Umstead, Olathe, KS
Richard F. Gold Memorial Scholarship/
Leah Jansizian Memorial Scholarship/
Andrall and Jeanne Pearson Scholarship

Shannon Melody Unger, Cincinnati, OH
Jane W. Bancroft Fellowship

Hugo A. Vera, El Paso, TX
Steve and Nan Kay Fellowship

D. Renard Young, Philadelphia, PA
Nat Cole Memorial Fellowship/
Tisch Foundation Scholarship

Vocal Pianists

James Bourne, Toronto, Ontario, Canada
Paul Jacobs Memorial Fellowship

Alison d'Amato, East Boston, MA
Brookline Youth Concerts Awards Committee
Fellowship

Caleb Harris, Gruver, TX
Marie Gillet Fellowship

David Santos, Lisbon, Portugal
Leonard Bernstein Fellowship

Michael Schuetze, Dresden, Germany
Mr. and Mrs. Vincent J. Lesunaitis Fellowship/
Dr. Marshall N. Fulton Memorial Fellowship

Kinza Tyrrell, Victoria, BC, Canada
Peggy Rockefeller Memorial Fellowship

Composition

Gordon Beeferman, Brooklyn, NY
DeWitt Wallace-Reader's Digest Fund Fellowship

Oscar Bettison, The Hague, The Netherlands
Velmans Foundation Fellowship

Rafael A. Hernandez, III, Virginia Beach, VA
Margaret Lee Crofts Fellowship

David T. Little, Blairstown, NJ
ASCAP Foundation Leonard Bernstein Composer
Fellowship

Florian Maier, Landshut, Germany
Tanglewood Music Center Fellowship

Arlene Elizabeth Sierra, New York, NY
Otto Eckstein Family Fellowship

Dmitri Tymoczko, Berkeley, CA
Leonard Bernstein Fellowship

Conducting

Ludovic Morlot, Paris, France
Seiji Ozawa Fellowship

Toshiaki Murikami, Kawasaki, Japan
Edward and Joyce Linde Fellowship/
Maurice Abravanel Scholarship

Librarian

Brian Casper, Schenectady, NY
C.D. Jackson Fellowship

Boston Symphony Orchestra 2000-01

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director, *Ray and Maria Stata Music Directorship, fully funded in perpetuity*

Bernard Haitink, Principal Guest Conductor, *LaCroix Family Fund, fully funded in perpetuity*

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

°Bonnie Bewick
David and Ingrid Kosowsky chair

*James Cooke
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair

°Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair

*Yu Yuan
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon
§Gerald Elias
§Frank Powdermaker

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

°John Salkowski
Erich and Edith Heymans chair

*Participating in a system of rotated seating
§ Substituting, Tanglewood 2001
‡ On sabbatical leave
° On leave

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
§Joseph Holt

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

Stage Assistant
Harold Harris

Boston University Tanglewood Institute

Jeffrey Babcock, *Dean, Boston University School for the Arts*
Phyllis Hoffman, *Artistic Director*
Beth Morrison, *Administrative Director*

Young Artists Orchestra and Chamber Music Program

Violin

Paran Amirinazari, *Brookline, MA*
Emily Basner, *New York, NY*
Emily Bayer-Pacht, *Hinesburg, VT*
Stephanie Bibbo, *West Falmouth, MA*
Eric P. Boulanger, *Highland Park, NJ*
Heather Braun, *Wauwatosa, WI*
Christopher Brescia, *West Roxbury, MA*
Hilary F. Castle, *Stonington, CT*
Tiffany Tsui Yu Chen, *Woodbridge, CT*
Lydia Chernicoff, *Great Barrington, MA*
Kyra Davies, *Amherst, NH*
Phillip H Falk, *Portland, OR*
Chris Franke, *Springfield, VA*
Amy R. Fetherolf, *Palm Beach, FL*
Alexander D. Gordon, *Boston, MA*
Marley Haller, *Plainsboro, NJ*
Matthew Heck, *Lakeville, CT*
Sherman Jia, *Roslyn Heights, NY*
Eugene Young Kim, *Fresno, CA*
Svetlana Kosakovskaya, *St. Petersburg, Russia*
David A. Kronig, *Putney, VT*
Irene Lee, *Concord, MA*
Katherine Mok, *London, England*
Katya Nick, *Concord, MA*
Laura Norris, *West Chester, PA*
Kristine R. Pordesimo, *Knoxville, TN*
Elizabeth Ramos, *Saint Louis, MO*
Amy M. Rouse, *Baltimore, MD*
Benjamin Scott, *Silver Spring, MD*
Clark Spencer, *Mount Joy, PA*
Erin C. Steinbruchel, *Clifton Park, NY*
Noah S. Strick, *Mansfield Center, CT*
Kenneth C. Tai, *Bethesda, MD*

Viola

Catalina Aguirre, *Dallas, TX*
Andrew R. Bagnell, *Needham, MA*
David L. Coates, *Richboro, PA*
Katherine Akiko Day, *Turnersville, NJ*
Andrea Hemmenway, *Swarthmore, PA*
Miwa Ikemiya, *New York, NY*
Kelsey James, *Boulder, CO*
Laura Krentzman, *Southington, CT*
Margaret Martinez, *Ashland, MA*
Bethani Oppenheimer, *Atlanta, GA*
Rebecca Schauer, *Milford, MA*
Angela Simmen, *Gainesville, FL*
Molly Sutherland, *Canton, MA*
Gregory Williams, *Shirley, NY*
Jeff Wolter, *North Bellmore, NY*

Cello

Niall P. Adams, *Pittsford, NY*
Jane Burrow, *Mulvane, KS*
Peter Dow, *Marblehead, MA*
Brian Hatton, *Springfield, VA*
Laura A. Jekel, *Newton, MA*
Clara Kennedy, *Milford, NH*
Dian Lefkowitz, *Chestnut Hill, MA*
Jason Myung, *Methuen, MA*
Kimberly Patterson, *Hauppauge, NY*
Nikita Poletaev, *St. Petersburg, Russia*
Indigo Ruth-Davis, *North Middlesex, VT*
Natasha Smalky, *Natick, MA*
Catherine Smith, *Appleton, WI*
Andrea Weber, *Wappingers Falls, NY,*
Andrew Yee, *Fairfax, VA*
Helena Zimmerman, *Oakland, CA*

Double Bass

Douglas Balliett, *Westborough, MA*
Edward A. Botsford, *Bethesda, MD*
Katie F. Cousin, *Santa Monica, CA*
Joe Ferris, *Tehuacana, TX*
Jory Herman, *Spring, TX*
Christopher Johnson, *Mattapan, MA*
Travis J. Miller, *Ephrata, PA*
Stephanie Pettit, *San Antonio, TX*
Andrew Roitstein, *Valencia, CA*
Tyler Shepherd, *San Antonio, TX,*

Piccolo

Hilary Abigana, *Woodland, CA*
Amy Lawrence, *South Pasadena, CA*

Flute

Hilary Abigana, *Woodland, CA*
Amy Lawrence, *South Pasadena, CA*
Matthew Roitstein, *Valencia, CA*
Daniel Stein, *Palm Beach Gardens, FL*

Oboe

Benjamin Bolter, *Newton, MA*
Michelle Duskey, *Monroeville, PA*
Linnea M. Hartmark, *Schenectady, NY*
Diana C. Owens, *Glocester, RI*

Clarinet

Robert Linder, *Beverly Hills, CA*
Raymond Santos, *West Chester, OH*
Chris Stoutenborough, *Thousand Oaks, CA*
Brian M. Wahrlich, *Albany, NY*

Bassoon

Bradley Balliett, *Westborough, MA*
Ellen Connors, *Grand Rapids, MI*
Shelley Monroe, *Concord, NC*
Laura Wenninger, *Briarcliff Manor, NY*

Horn

Michael Alpert, *Ellicott City, MD*
Joseph Demko, *Alexandria, VA*
Robert Johnson, *West Chester, OH*
Aaron Korn, *East Meadow, NY*
Alma Liebrecht, *Silver Spring, MD*

Trumpet

Jesse Lewis, *Seattle, WA*
Joshua Liebross, *Harrington Park, NJ*
Eli Maurer, *Ridgewood, NJ*
Eric Nathan, *Larchmont, NY*

Trombone

Nathaniel Alden Enns, *Springfield, VA*
Jim N. Raposa, *Fitchburg, MA*
Cassandra Wolos, *Alplaus, NY*

Tuba

Jonathan McCormick, *Barrington, NH*

Piano

Kathryn Christensen, *Boise, ID*

Celesta

Clement So, *Sha Tin, Hong Kong*

Harp

Rebecca Bogers, *Newton, MA*
Margaret Bushko, *Bedford, NY*
Kathryn Petak, *Houston, TX*
Rebecca Ross, *Yorktown Heights, NY*

Percussion

Philip Angeline, *East Setauket, NY*
Keith Carrick, *Mount Airy, MD*
Ryan Dilisi, *Pitman, NJ*
David R. Guryn, *South Setauket, NY*
Eric Roberts, *Burke, VA*

Young Artists Wind Ensemble & Chamber Music Program

Piccolo

John F. O'Leary, *New Canaan, CT*
Michael Waldman, *Sharon, MA*

Flute

Martha Cargo, *Columbia, MD*
John F. O'Leary, *New Canaan, CT*
Lindsey McMahon, *Binghamton, NY*
Kimberly Schrader, *Beaverton, OR*
Michael Waldman, *Sharon, MA*

Oboe

Allison Cayne, *Bethesda, MD*
Ian M. Jessen, *Lexington, MA*
Grace Johnson, *Grand Rapids, MI*

English Horn

Allison Cayne, *Bethesda, MD*
Ian M. Jessen, *Lexington, MA*

E-flat Clarinet

Jacob G. Stulberg, *Brooklyn, NY*

Clarinet

Joseph d'Auguste, *Staten Island, NY*
Daniel Chetel, *West Newton, MA*
Mary Jackson, *Kentwood, MI*
Jenny Lavine, *Ithaca, NY*
Elizabeth M. Ortega, *Park Ridge, IL*
Paul Petrucelly, *Issaquah, WA*
Katie Schoepflin, *Seattle, WA*
Jennifer Schundler, *Weston, FL*

Bass Clarinet

Kiarra Johnson, *Baltimore, MD*

Bassoon

Nicole Egana, *Fort Myers, FL*
Stephanie Hurder, *Western Springs, IL*
Matthew Karl, *New Hyde Park, NY*

Alto Saxophone

Eliot Gattegno, *Coral Springs, FL*
Timothy Sciascia, *Wakefield, MA*

Tenor Saxophone

Arshan Gailus, *Somerville, MA*

Baritone Saxophone

Michael P. Hertel, *Kingsport, TN*

Horn

Joe Assi, *Woodcliff Lake, NJ*
Russell Bonifede, *Oak Park, CA*
Victoria Pozzato, *Vernon Rockville, CT*
Faith A. Prelli, *Winsted, CT*
James A. Richardson, *Arlington, VA*
Juliann Welch, *Albany, NY*

Trumpet

Avi Bialo, *Calabasas, CA*
Katherine Bloch, *Carmel, IN*
Jacob S. Goldstein, *Jerusalem, Israel*
David Hall, *Dana Point, CA*
Frederick Langer, *Northport, NY*
Sarah Nutter, *Simi Valley, CA*

Trombone

Christopher Reade, *Richmond Hill, GA*
Case H. Scaglione, *Tiki Island, TX*
Megan Smith-Heafy, *Waltham, MA*

Bass Trombone

Louis Bremer III, *Kingsport, TN*

Euphonuim

Todd Nichols, *Lexington, MA*

Tuba
Elliot Dushman, *Waban, MA*
Daniel Safford, *Ardmore, PA*

Harp
Gabriella Pinto, *Melville, NY*

Piano
Vincent Choi, *Shatin, Hong Kong*

Double Bass
Edward Botsford, *Bethesda, MD*

Percussion
Maddie Child, *Wellesley, MA*
Michael Day, *Hooksett, NH*
John Hearn, *Wellesley, MA*
Cody Morrison, *Otis, MA*

Guest performers for Strauss:
Gabriel Gitman, *horn*
Meryl Koenig, *horn*
Peter Charig, *trombone*
Stephen Cooley, *bass trombone*
Young Artists Vocal Program Chorus

Soprano
Katherine Baltrush, *Holden, MA*
Erin Boatman, *Glastonbury, CT*
Emily Borababy, *Chevy Chase, MD*
Emma Campbell, *Idyllwild, CA*
Carrie Constant, *Tilton, NH*
Kate Emerman, *Anchorage, AK*
Julia Fox, *Houston, TX*
Andrea Hayden, *Fulton, NY*
Katherine Jolly, *Cincinnati, OH*
Erika Lehnen-Sgroi, *Baring, ME*
Ali Lurie, *Barkhamsted, CT*
Noelle McMurtry, *Farmington, CT*
Elise Meltzer, *Simsbury, CT*
Julia Mintzer, *Wynnewood, PA*
Danielle Nastro, *New Canaan, CT*
Sarah Newman, *Latham, NY*
Lindsay O'Neil, *Sauquoit, NY*
Mary Orzano, *Rockville Centre, NY*
May Peckham, *Ashaway, RI*
Jenna Rohrbacher, *Lake Oswego, OR*
Joanne Shea, *Raymond, NH*
Mara Stahl, *Leawood, KS*
Amy Stebbins, *Bow, NH*
Erin Wakeman, *Mobile, AL*
Nikki Yarnell, *Rye, NY*

Mezzo-soprano
Andrea Bellissimo, *North Attleboro, MA*
Amanda Condon-Rivera, *Topsfield, MA*
Sarah Davis, *Boston, MA*
Rena Harms, *Santa Fe, NM*
Elizabeth Johnson, *Roslindale, MA*
Kathryne Koos, *Pleasanton, CA*
Kristina Larson, *Storrs Mansfield, CT*
Farin Loeb, *North Haven, CT*
Jazimina MacNeil, *Lincoln, MA*
Melissa McCaughey, *Milltown, NJ*
Katherine Montgomery, *Basking Ridge, NJ*
Kathryn Nassberg, *Williamsport, PA*
Keeara Powell, *Bronx, NY*
Jessica Rivkin, *Scarsdale, NY*
Carolyn Scanlan, *Boston, MA*
Nicole Schuetz, *Lake Bluff, IL*
Lauren Thompson, *Ruxton, MD*
Linsey-Jean Tufts, *Exeter, NH*
Julia Villagra, *Farmington, CT*
Elizabeth Weiner, *Medfield, MA*
Elizabeth Xenelis, *Ipswich, MA*

Tenor
Michael Accinno, *New Canaan, CT*
Evan Becker, *Oakland Gardens, NY*
Maurice Brown, *Pikesville, MD*
Tim Carew, *Arlington, MA*
Zachary Finkelstein, *Plymouth, MA*
Michael Glover, *Bronx, NY*
Todd Laffer, *Manlius, NY*
Corey Leak, *New York, NY*
Steven McGriff, *Jamaica, NY*
Siddhartha Misra, *Cambridge, MA*
E. Mark Murphy, *St. John, Newfoundland, Canada*
Daniel O'Dea, *Wilmette, IL*
Jeremy Pasha, *Concord, MA*
Patrick Perez, *Houston, TX*
Matthew Rancourt, *Brewster, MA*
Mark Van Arsdale, *Englewood, CO*
Dennis Webber, *Fort Myers, FL*

Bass
Ian Anthony, *Lutherville, MD*
Nathan Bachhuber, *Appleton, WI*
Noah Bassel, *Providence, RI*
Michael Blejer, *Alexandria, VA*
Benjamin Diskant, *New York, NY*
Ethan Dudley, *Sarasota, FL*
Gary Durham, *Everett, MA*
David Ernst, *Longmeadow, MA*
Benjamin Fink, *West Hartford, CT*
Patrick Gagnon, *Lynn, MA*
Benjamin Green, *Chestnut Hill, MA*
Patrick Levin, *Framingham, MA*
Stephen McCool, *Roswell, GA*
Ryan McFarland, *Arnold, CA*
John McGee, *Owings Mills, MD*
Kevin Ray, *Cornwall, NY*
Robert Torrey, *Vergennes, VT*
Matthew Vitti, *New Canaan, CT*
Joseph Whitefield-Smith, *Concord, MA*
David Wolff, *Chevy Chase, MD*

School for the Arts Administration
Jeffrey Babcock, *Dean, School for the Arts*
Walt Meissner, *Associate Dean*
Patricia Mitro, *Assistant Dean*
Jennifer Shepard, *Director of Development*

Tanglewood Institute Administration
Phyllis Hoffman, *Artistic Director*
Beth Morrison, *Administrative Director*
John Genovese, *Assistant Administrator*
David Fontes, *Office Coordinator*
Kristin Littlejohn, *Executive Assistant*
Deirdre Dam, *Publications*
Angela Millner, *Assistant, Adult Music Seminar*

Young Artists Orchestra Faculty and Staff
Lan Shui, *Conductor*
David Hoose, *Conductor*
Amy Lieberman Roberts, *Assistant Conductor*
Terry Everson, *trumpet*
Tim Genis, *percussion*
Eric Larson, *double bass*
David Martins, *woodwinds*
Courtney McDonald, *percussion*
Horia Mihail, *piano*
T'ang Quartet
Laura Thielke, *cello & coordinator, string chamber music*
Charles Villarubia, *tuba*
Jonathan Hurrell, *librarian*
Michael Day, *staff assistant*

Young Artists Wind Ensemble Faculty and Staff
Frank Battisti, *Conductor*
Frederick Harris, Jr., *Assistant Conductor*
Armory Brass Quintet
Dorian Wind Quintet
Marianne Gedigian, *flute*
Ron Harotunuian, *bassoon*
Katie Leaman, *clarinet*
Osland Saxophone Quartet
Richard Schwartz, *saxophone*
Meryl Koenig, *librarian*

Young Artists Vocal Program Faculty and Staff
Phyllis Hoffman, *Director*
Ann Howard Jones, *conductor*
Michelle Alexander, *staff accompanist & coach*
Tim Carew, *instructor*
Sarah Davis, *instructor*
Gary Durham, *instructor*
Patrick Gagnon, *instructor and choral assistant*
Jodi Goble, *staff accompanist & coach*
Scott Jarrett, *assistant conductor*
Katherine Jolly, *instructor*
E. Mark Murphy, *instructor*
Beth Morrison, *instructor*
Chung-Un Seo, *instructor & program coordinator*

Stage Crew
John Newton, *Stage Manager*
Caitlin O'Donnell, Nick Matcheson, and Courtney Rodland, *Stage Crew*

The Boston University Tanglewood Institute

This year marks the 36th season of the Boston University Tanglewood Institute. Since 1966 the Boston University Tanglewood Institute has been a summer program of Boston University and Tanglewood Music Center. The institute includes Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano, and Composition), Institute Workshops (Clarinet, Flute, Oboe, Double Bass, Percussion, Horn, Trumpet, Trombone, Harp, and String Quartet), and the Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds or call (413) 637-1430 or (617) 353-3386.

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

2001 Artist Faculty

Boston Symphony Orchestra
Members of each section of the Boston Symphony Orchestra, including both principal and section players, participate in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings. Acknowledgment of BSO faculty will be included on individual programs.

Juilliard String Quartet Seminar
Steven Ansell, viola
Ronald Copes, violin*
Norman Fischer, cello
Andrew Jennings, violin
Joel Krosnick, cello*
Robert Mann, violin
Samuel Rhodes, viola*
Joel Smirnoff, violin*
Charles E. Culpepper Foundation Master Teacher Chair
**member of the Juilliard String Quartet*

Chamber Music
Emanuel Ax, piano
Marian Douglas Martin Master Teacher Chair, endowed by Marilyn Brachman Hoffman
Pamela Frank, violin
Norman Fischer, cello
Edward and Lois Bowles Master Teacher Chair
Bonnie Hampton, cello
Andrew Jennings, violin
Ursula Oppens, piano
Renee Longy Master Teacher Chair
Joel Smirnoff, violin
on sabbatical summer 2001
Marylou Speaker Churchill, violin
Berkshire Master Teacher Chair
Barry Tuckwell, horn
Richard Burgin Master Teacher Chair

Vocal Music
Phyllis Curtin, soprano
Harry and Nancy Lurie Marks Tanglewood Artist-in-Residence
Kenneth Griffiths, vocal music coach
Dennis Helmrich, vocal music coach
Kayo Iwama, vocal music coach
Karl Paulnack, vocal music coach
Lucy Shelton, soprano
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Alan Smith, Vocal Music Coordinator
Craig Smith, Bach Seminar
Valerie Trujillo, vocal music coach
Pierre Vallet, language coach
Florence Gould Foundation Resident Artist

Opera
David Kneuss, stage director
Marc Astafan, stage director
Alyssa Dodson, movement

Conducting
Seiji Ozawa
André Previn
Robert Spano, Director, Conducting Program
Sana H. and Hasib J. Sabbagh Master Teacher Chair
Ford Lallerstedt, score reading and analysis
Vytas Baksys, piano

Composition and Contemporary Music
Louis Andriessen, Choreographer Composer Lab
Stefan Asbury, Coordinator of New Music Activities
Oliver Knussen, Director, Festival of Contemporary Music
Michael Gandolfi
Osvaldo Golijov
Omar Del Carlo Artist-in-Residence
John Harbison
Bright Sheng
Charles Wuorinen, Composer-in-Residence, Festival of Contemporary Music

Visiting Artists and Special Guests
Roberto Abbado, conductor
Eleanor Naylor Dana Visiting Artist
Julian Anderson, composer
Eric Booth, music education and youth concerts
James Conlon, conductor
Barbara LaMont Master Teacher Chair
Federico Cortese, conductor
John Corigliano, composer
Graham Cozzubbo, stage director
Susan Knussen, music education and youth concerts
Magnus Lindberg, composer
Yo-Yo Ma, cello
Beatrice Sterling Procter Master Teacher Chair
Robert Mann, conductor
Roger Voisin, solfège
Surdna Foundation Master Teacher Chair
Ned Rorem, composer
Ilan Volkov, conductor
John Williams, composer
Stephen and Dorothy Weber Artist-in-Residence
Paul Zukofsky, conductor

Tanglewood Music Center Staff: Patricia Brown, Associate Director; Margie Chebotariov, Manager of Student Services; Keith C. Elder, Operations Manager; Julie Giattina, Coordinator; Brian Wallenmeyer, Scheduler

Tanglewood Development: Tracy Wilson, Director of Tanglewood Development and Community Relations; Sandy Eyre, Associate Director; Meredith McCarroll, Friends Office Manager

Tanglewood Music Center Orchestra: Harry Shapiro, Orchestra Manager; Alicia DiDonato, Assistant Orchestra Manager; Robert Olivia, Librarian; Jason Macy, Stage Manager

2001 Summer Staff: Brian Battaglia, Lisa Booth, Hudi Broughton, Joshua Budway, Susan Chase, Paul Connor, Daniel Cooper, Michael Kearns, Hugo Kimura, Katherine Marsch, Margaret McCafferty, Caissa McClinton, Lydia Miller, Ryan Mix, Michael Nock, Bradford Pino, Joel Rappaport, Igor Sadetsky, Isabel Silva, Sara Shumway, Justin Wall, William Wozniak

Audio Department and Fellowships
The Tanglewood Music Center would like to acknowledge the generous support of the Audio Department; Timothy Martyn, Marie Ebbing, Michael Flemming, Francois Goupil, Brian Richards

Conducting Class Reading Quintet: The Tanglewood Music Center would like to acknowledge the generous support of the conducting class Reading Quintet by the *Merrill Lynch Foundation* and *Friends of the Armenian Culture Society*; Michael Fenton, viola; Kate Kayaian, cello; Jeffrey Kipperman, bass; Simon MacDonald, violin; Nathan Schmidt, violin

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

FOR THE BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, *Music Director*
Mark Volpe, *Managing Director*
Anthony Fogg, *Artistic Administrator*
Ellen Highstein, *Director of Tanglewood Music Center*

INTRODUCING

INTUITION

BY ESTĒE LAUDER

The collection. 38.50-$150



Filene's, a sponsor of Tanglewood Parade, salutes the BSO and the Tanglewood Music Center.

FILENE'S

THIS IS WHERE IT GETS GOOD

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 1, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAWN UPSHAW, soprano
GILBERT KALISH, piano
PEGGY PEARSON, oboe
ARTHUR HAAS, organ
LYDIAN STRING QUARTET
EDWIN BARKER, double bass
Staging of Bach cantata by PETER SELLARS
Costume by DUNYA RAMICOVA

Texts, Translations, and Additional Artist Biographies

HUGO WOLF From *Mörike Lieder*

Auf ein altes Bild

In grüner Landschaft Sommerflor,
Bei kühlem Wasser, Schilf und Rohr;
Schau, wie das Knäblein sündelos,
Frei spielet auf der Jungfrau Schoß!
Und dort im Walde wonnesam.
Ach, grünet schon des Kreuzes Stamm.

On an Old Painting

In green landscape summer blooms,
by the cool water, rushes and reeds;
see how the Boy, all free from sin,
plays carefree on the Virgin's lap!
And wondrous in the forest there.
look, the stem of the Cross springs green.

Auf eine Christblume I

Tochter des Wald's, du Lilienverwandte,
So lang von mir gesuchte, unbekannte,
Im fremden Kirchhof, öd' und winterlich,

Zum ersten mal, o schöne, find'ich dich!

Von welcher Hand gepflegt du hier, erblühtest
Ich weiß es nich, noch wessen Grab du hütest;
Ist es ein Jüngling, so geschah ihm Heil.
Ist's eine Jungfrau, lieblich fiel ihr Teil.

Im nächt'gen Hain, von Schneelieht überbreitet,
Wo fromm das Reh an dir vorüber weidet,
Bei der Kapelle, am kristall'nen Teich,
Dort sucht'ich deiner Heimat Zauberreich.

Schön bist du, Kind des Mondes, nicht der sonne,
Dir wäre tödlich and'rer Blumen Wonne,

Dich nährt de keuschen Leib voll Reif und Duft,

To a Christmas Rose I

Daughter of the forest, you the lilies' kin,
long sought by me, unknown one,
now in a strange churchyard, desolate and wintry,
for the first time I find you, lovely one.

By whose hand you, blossom, were tended
I do not know, nor whose grave you guard:
if it is a boy, then grace has befallen him:
if it is a girl, her lot fell in lovely ground.

In the darkening grove, flooded with snowy light,
where the deer grazes peacefully beside you,
near the chapel, by the crystal brook,
there I sought the magic kingdom of your home.

You are fair, a child of the moon, not of the sun.
The glory of other flowers would be death to you;
your pure body, all bloom and scent, feeds on

Please turn the page quietly.

Himmlischer Kälte balsamsüße Luft.
In deines Busens goldner Fülle gründet

Ein Wohlgeruch, der sich nur kaum verkündet:
So duftete, berührt von Engelshand.

Der benedeiten Mutter Brautgewand.
Dich würdend, mahnend an das heil'ge Leiden.
Fünf Purpurtropfen schön und einzig kleiden:
Doch kindlich zierst du, um die Weihnachtzeit,
Lichtgrün mit einem Hauch dein weißes Kleid.

Der Elfe, der in mitternächt'ger Stunde
Zum Tanze geht im lichterhellen Grunde,
Vor deiner mystischen Gloire steht er scheu,
Neugierig still von fern, und huscht vorbei.

celestially cool air sweet as balsam.
Within the golden fullness of your bosom dwells
a lovely perfume that hardly makes itself known;
such was the scent, touched by angelic hands,
of the Blessed Mother's bridal veil.
To remind us of the holy Passion five crimson drops
would give you beautiful and unique clothing.
But childlike, at Christmas time, you adorn
your white dress with a breath of light green.

The elf who, at midnight hour,
goes dancing on the glistening ground
stands awestruck by your mystic halo,

keeps his distance, inquisitive but quiet, and slips away.

Fußreise

Am frischgeschnitten Wanderstab,
Wenn ich in der Frühe
So durch die Wälder ziehe.
Hügel auf und ab:
Dann, wie's Voglein im Laube
Singet und sich rührt,
Oder wie die golden Traube
Wonnegeister spurt
In der ersten Morgensonne:
So fühlt auch mein alter lieber
Adam Herbst—und Frühlingsfieber.
Gottbeherzte,
Nie verscherzte
Erstlings—Paradieseswonne.

Also bist du nicht so schlimm, o alter
Adam, wie die strengen Lehrer sagen:
Liebst und lobst du immer doch
Singst und preisest immer noch,
Wie an ewig neuen Schöpfungstagen,
Dienen lieben Schöpfer und Erhalter.

Möcht es dieser geben,
Und mein ganzes Leben
Wär im leichten Wanderschweiße
eine solche Morgenreise!

A Country Walk

When, with fresh-cut stick,
at early morn,
I walk in the woods,
up hill and down:
then, like the small bird in the trees
singing and stirring,
or the golden grape
sensing spirits of delight
in the first morning sun,
my dear old Adam feels
autumn—and spring-fever too.
God-heartened,
never-forfeited,
primal bliss of paradise.

So you are not so bad, old
Adam, as hard preceptors say:
but keep on loving and lauding
singing and extolling,
as if each were a new day of Creation,
your dear Creator and Keeper.

Would he grant it be so,
and my whole life
were the gentle sweat
of just such a morning journey!

GUSTAV FAURÉ From *Chansons d'Eve*

Paradis

C'est la premier matin du monde.
Comme une fleur confuse exhalée dans la nuit,
Au souffle nouveau qui se lève des ondes,

Un jardin bleu s'épanouit.

Tout s'y confond encore et tout s'y mêle:

Frissons de feuilles, chants d'oiseaux,
Glissements d'ailes,
Sources qui sourdent, voix des airs, voix des eaux,
Murmure immense,
Et qui poutant est du silence.

Ouvrant à la clarté ses doux et vagues yeux,
La jeune et divine Ève
S'est éveillée de Dieu,
Et le monde à ses pieds s'étend comme un beau rêve.

Or, dieu lui dit: "Va fille humaine,

Et donne à tous les êtres
Que j'ai crêés, une parole de tes lèvres,

Un son pour les connaître."

Et Ève s'en alla, docile à son Seigneur,

En son bosquet de roses,
Donnant à toutes choses
Une parole, un son de ses lèvres de fleur:
Chose qui fuit, chose qui souffle, chose qui vole…

Cependent le jour passe, et vague, cômme à l'aube,
Au crépuscule, peu à peu
L'Eden s'endort et se dérobe
Dans le silence d'un songe bleu.

La voix s'est tue, mais tout l'écoute encore;
Tout demeure en l'attente.
Lorsqu'avec le lever de l'étoile du soir,
Ève chante.

Paradise

It is the first morning of the earth.
Like a bewildered flower exhaled into the night,
With the new breath rising from the billows,
A garden of blue unfolds.

All is still mingled, everything flows together:
Quivering of leaves, singing of birds,
Beating of wings,
Gushing of springs, voices of airs, of waters,
A murmuring-immense,
And yet soundless.

Opening her gentle unknowing eyes to clarity,
This young and heaven-born Eve
Is awakened by God,
And the world stretches out at her feet like a lovely vision.

God now says to her: "Go, daughter of earth,
And give to all beings
Which I have created, a word from your lips,
A sound by which they may be known."

And Eve went away, obedient to her Lord,
To her bower of roses,
Giving to each thing
A word, a sound from her flowering lips:
That which flees, that which breathes, that which flies…

And thus the day passes: as at dawn, indistinctly,
Languorously, with the dusk
Eden begins to disrobe and fall asleep
In the stillness of a blue reverie.

The voice dies away, yet everything listens;
All is suspended in expectation.
As with the rising of the evening star,
Eve sings.

Please turn the page quietly, and only after the music has stopped.

Prima verba

Comme elle chante
Dans ma voix
L'âme longtemps murmurante
Des fontaines et des bois.

Air limpide du paradis,
Avec tes grappes de rubis,
Avec tes gerbes de lumière,
Avec tes roses et tes fruits.

Quelle merveille en nous á cette heure!
Des paroles dequis des âges endormies,
En des sons, en des fleurs,
Sur mes lèvres enfin prennent vie.

Depuis que mon souffle a dit leur chanson,
Depuis que ma voix les a créées,
Quel silence heureux et profond
Naît de leurs âmes allegées!

First Word

How it sings
Within my voice –
The soul of fountains and woods
Which so long but murmured.

Transparent air of Paradise,
With your clusters of rubies,
With your bouquets of light,
With your roses and your fruit.

What wonder within us, at this hour!
Words long ages slumbering,
In sounds, in flowers,
Take life on my lips at last.

Now that my breath has uttered their song,
Now that my voice has created them,
What joyous and profound silence
Is born of their unburdened souls!

L'aube blanche

L'aube blanche dit à mon rêve:
Eveille-toi, le soleil luit.
Mon âme écoute et je soulève
Un peu mes paupières vers lui.

Un rayon de lumière touche
La pâle fleur de mes yeux bleus.
Une flamme éveille ma bouche,
Un souffle éveille mes cheveux.

Et mon âme, comme une rose
Troublante, lente tout le jour,
S'éveille à la beauté des choses,
Comme mon âme á leur amour.

Pale Dawn

The pale dawn says to my dream:
Awake the sun is shining.
My soul listens, and I raise
My eyelids slightly.

A ray of light touches
The delicate flower of my blue eyes.
A flame awakens my mouth,
A breath of air my tresses.

And my soul, like a rose,
Trembling, languid all day long,
Awakens to the beauty in every thing,
And my heart to each thing's love.

Veilles-tu, ma senteur de soliel?

Veilles-tu, ma senteur de soliel?

Mon arôme d'abeilles blondes.
Flottes-tu sur le monde,
Mon doux parfum de miel?

La nuit, lorsque mes pas
Dans le silence rôdent,
M'annonces-tu, senteur de mes lilas
Et de mes roses chaudes?

Suis-je comme une grappe de fruits
Cachès dans les feuilles,
Et que rien ne décèle,
Mais qu'on odore dans la nuit?

Are you keeping watch, my scent of sunlight?

Are you keeping watch, my scent of sunlight?
My fragrance of blond bees?
Do you float above the earth,
My sweet perfume of honey?

At night, as my feet
Wander in the stillness,
Do you tell of my coming, scent of lilacs
And of my warm roses?

Am I like a cluster of fruit
Hidden in the leaves,
Which nothing reveals,
But which one breathes in the night?

Sait-il, à cette heure,
Que j'entr-ouvre ma chevelure,
Et qu'elle respire?
Le sent-il sur le terre?

Sent-il que j'étends les bras
Et que des lys de mes vallées,
Ma voix qu'il n'entend pas
Est embaumée?

Is it known, at this moment,
That I am loosening my tresses
And that they are breathing,
Does one catch their fragrance above the earth?

Is it sensed that I extend my arms
And that from the lilies of my valleys,
My voice which cannot be heard
Is covered with sweet balm?

Crépuscule

Ce soir, á travers le bonheur,
Qui donc soupire, qu'est-ce qui pleure?
Qu'est-cequi vient palpiter sur mon coeur,
Comme un oiseau blessé?

Est-ce une voix future,
Une voix du passé?
J'écoute, jusqu'à la souffrance,
Ce son dans le silence.

Isle d'oubli, ô Paradis!
Quel cri déchire, dans la nuit,
Ta voix qui me berce?
Quel cri traverse
Ta ceinture de fleurs,
Et ton beau voile d'allé resse?

Dusk

Piercing the happiness of this evening,
Who then sighs, who is weeping?
What alights quivering on my heart,
Like a wounded bird?

Is it a voice from the future,
A voice from the past?
I listen unto anguish,
To this sound in the silence.

Isle of oblivion, o Paradise!
Whose cry in the night,
Tears apart your voice which cradles me?
What cry resounds through
Your sash of flowers,
And your lovely veil of joyous transport?

OLIVIER MESSIAEN

Le Collier

Printemps enchainé, arc-en-ciel léger du matin,
Ah! mon collier! Ah! mon collier!
Petit soutien vivant de mes oreilles lasses,
Collier de renouveau, de sourire et de grâce,

Collier d'Orient, collier choisi
multicolore aux perles dures et cocasses,

Paysage courbe, épousant l'air frais du

Ah! mon collier! Ah! mon collier!
Tes deux bras autour de mon cou, ce matin.

The Necklace

Captive Spring, pale morning rainbow,

Ah! my necklace! Ah! my necklace!
Tiny living cushion for my weary ears
Necklace of renewal, smiles and grace

Orient necklace, choice,
many-coloured by hard and comical pearls,
Curved landscape, wed to the cool morning air,
Ah! my necklace! Ah! my necklace!
Your two arms around my neck, this morning.

Please turn the page quietly, and only after the music has stopped.

Prière exaucée

Ébranlez la solitaire, la vieille montagne de douleur,
Que le soleil travaille les eaux amères de

O Jésus, Pain vivant et qui donnez la vie,

Ne dites qu'une seule parole et mon âme sera guérie.
Ébranlez la solitaire, la vieille montagne de douleur,
Que le soleil travaille les eaux amères de mon coeur!
Donnez-moi votre grâce, Donnez-moi votre grâce—
Carillonne, mon coeur!
Que la résonance soit dure, et longue, et profonde!
Frappe, tape, choque pour ton roi!
Frappe, tape, choque pour ton Dieu!
Voici ton jour de gloire et de résurrection!
La joie est revenue.

Amour oiseau d'étoile

Oiseau d'étoile,
Ton oeil qui chante
Vers les étoiles,
Ta tête à l'envers sous le ciel.
Ton oeil détoile,
Chaînes tombantes,
Vers les étoiles,
Plus court chemin de l'ombre au ciel.
Tous les oiseaux des étoiles,
Loin du tableau mes mains chantent,
Étoile, silence augmenté du ciel.
Mes mains, ton oeil, ton cou, le ciel.

Fulfilled prayer

Arouse the lone, old mountain of sorrow,
That the sun may stir up the bitter waters of my heart!
O Jesus, Thou, living Bread, who give life,
Say but a single word and my soul will be healed.
Arouse the lone, old mountain of sorrow,
That the sun may stir up the bitter waters of my heart!
Give me Thy grace, give me Thy grace—

Ring out, my heart!
May its resonance be firm, long and deep!
Strike, beat, ring for your king!
Strike, beat, ring for your God!
Behold your day of glory and Resurrection!
Joy has returned.

Love star-bird

Star-bird,
Your eye that sings,
Towards the stars,
Your head upside down under the sky.
Your star-like eye,
Drooping chains,
Towards the stars,
Shortest way from shadow to the sky.
All the star-birds,
Far from the picture my hands sing,
Star, enlarged silence of the sky.
My hands, your eye, your neck, the sky.



Résurrection

Alleluia, alleluia.
Il est le premier, le Seigneur Jésus.
Des morts il est le premier-né.
Sept étoiles d'amour au transpercé,
Revêtez votre habit de clarté
"Je suis ressuscité, je suis ressuscité,
Je chante: pour Toi, mon Père, pour Toi,
mon Dieu alleluia.
De mort à vie je passe."
Un ange.
Sur la pierre il s'est posé.
Parfum, porte, perle, azymes de la Vériteé.

Alleluia, alleluia.
Nous l'avons touché, nous l'avons vu.
De nos mains nous l'avons touché.
Un seul fleuve de vie dans son côté,
Revêtez votre habit de clarté.
"Je suis ressuscité je suis ressuscité.
Je monte: vers Toi, mon Père, vers Toi,
mon Dieu, alleluia.
De terre à ciel je passe."
Du pain.
Il le rompt et lears yeux sont dessillés.
Parfum, porte, perle, lavez-vous dans
la Vérité.

Resurrection

Alleluia, alleluia.
He is the first, the Lord Jesus.
He is the first-born of the dead.
Seven stars of love for the pierced one,
Put on your garment of light.
"I have risen again, I have risen again.
I sing: for You, my Father, for You,
my God, alleluia.
I pass from death to life."
An angel.
It has landed on the stone.
Perfume, door, pearl, unleavened bread
of Truth.
Alleluia, alleluia.
We have touched him, we have seen him.
With our own hands we touched him.
Only one river of life in his side,
Put on your garment of light.
"I have risen again, I have risen again.
I am going up: to You, my Father, to
You, my God, alleluia.
I pass from earth to heaven."
Bread.
He breaks it and their eyes are opened.
Perfume, door, pearl, wash yourselves
in Truth.

INTERMISSION

J.S. BACH Cantata No. 199, "Mein Herze schwimmt im Blut"

Recitative

Mein Herze schwimmt im Blut,
weil mich der Sünden Brut
in Gottes heilgen Augen
zum Ungeheuer macht.
Und mein Gewissen fühlet Pein,
weil mir die Sünden nichts als
Höllenhenker sein.
Verhaßte Lasternacht!
Du, du allein hast mich in solche Not
gebracht!
Und Du, du böser Adams-samen
raubst meiner Seelen alle Ruh,
und schließest ihr den Himmel zu!
Ach! Unerhörter Schmerz!
Mein ausgedorrtes Herz
will ferner mehr kein Trost befeuchten;

My heart is bathed in blood,
because the multitude of my sins
makes me, in God's holy eyes,
seem to be a monster.
And my conscience feels pain,
because these sins are nought to me
but Hellish tormenters.
Hateful night of vice!
You, you alone have brought me to
such distress!
And you, evil Adam's seed,
rob my soul of all peace,
and bar it from Heaven.
Ah, unspeakable anguish,
my heart is so parched,
no comfort can fructify it;

Please turn the page quietly.

und ich muß mich vor dem verstecken,
vor dem die Engel selbst ihr Angesicht
verdecken.

Aria
Stumme Seufzer, stille Klagen,
ihr mögt meine Schmerzen sagen,
weil der Mund geschlossen ist.
Und ihr nassen Tränenquellen
könnt' ein sichres Zeugnus stellen,
wie mein sündlich Herz gebüßt.
Mein Herz ist itzt ein Tränenbrunn,
die Augen heiße Quellen.
Ach Gott! Wer wird dich doch
zufrieden stellen?

Recitative
Doch Gott muß mir genädig sein,
weil ich das Haupt mit Asche,
das Angesicht mit Tränen wasche,
mein Herz in Reu und Leid zerschlage
und voller Wehmut sage:
Gott sei mir Sünder gnädig!
Ach ja! hein Herze bricht,
und meine Seele spricht:

Aria
Tief gebückt und voller Reue
Lieg ich, liebster Gott, vor Dir.
Ich bekenne meine Schuld;
aber habe doch Geduld mit mir!

Recitative
Auf diese Schmerzens reu
fällt mir alsdenn dies Trostwort bei:

Chorale
Ich, dein betrübtes Kind
werf' alle meine Sünd,
so viel ihr in mir stecken
und mich so heftig schrecken,
in deine tiefe Wunden,
da ich stets Heil gefunden.

Recitative
Ich lege mich in diese Wunden,
als in den rechten Felsenstein;
die sollen meine Ruhstatt sein.
In diese will ich mich im Glauben
schwingen
und drauf vergnügt und fröhlich
singen:

and I must hide in shame before the
One before Whom the very angels
hide their faces.

Mute sighs, silent lamentations,
you must express my anguish,
because my mouth is sealed.
And you, wet springs of tears
can surely testify
to the penitence of my sinful heart.
My heart is now a fount of tears,
my eyes hot springs.
Ah God! Who will appease Thee?

But God must have mercy on me,
since I cover my head in ashes,
and wash my face in tears;
I rend my heart in sorrow and remorse,
and delcare my abject misery:
God be merciful to me, a sinner!
Ah yes, His heart breaks,
and my soul speaks:

Deeply bowed and filled with remorse
I lie before Thee, dearest God.
I acknowledge my guilt;
forbear with me!

Upon my agonised remorse
falls now this gracious word of comfort:

I, your troubled child
cast all my sins,
as many as I have within me
filling me with terror,
into Your deep wounds,
where I have always found salvation.

I lay myself in these wounds
as in the true firm rock;
they shall be my place of rest.
In these I shall ascend in faith,

and then, content and joyful I shall
sing:

Aria

Wie freudig ist mein Herz,	How joyful is my heart
da Gott versöhnet ist,	since God is appeased,
und mir auf Reu und Leid	and since remorse and suffering
nicht mehr die Seligkeit	no longer bar me from bliss
noch auch sein Herz verschließt.	nor from his heart.

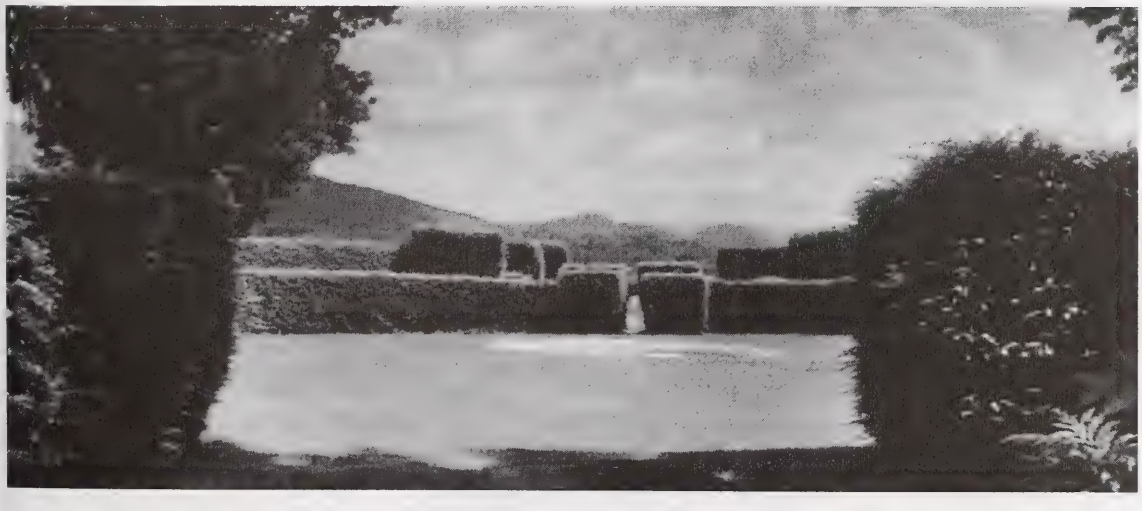
—*Georg Christian Lehms*

ADDITIONAL GUEST ARTISTS

Peggy Pearson



Oboist Peggy Pearson is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. She gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premiere of a work written specifically for them, John Harbison's Chorale Cantata. She has performed solo, chamber, and orchestral music throughout the United States and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel Chamber Orchestra. Ms. Pearson is director of Winsor Music, Inc.; she is also artistic director of and oboist with the Winsor Music Chamber Series in Lexington, Massachusetts, and the Greenleaf Chamber Players, currently in residence at Purchase College, New York. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra. She has appeared with the Boston Symphony Orchestra as principal oboe and with the Chamber Music Society of Lincoln Center, and Music from Marlboro. In addition to her freelance and chamber music activities, Peggy Pearson has been an active exponent of contemporary music. She was a Fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works written specifically for her. She is featured on a recording of John Harbison's music entitled *At First Light*, with Dawn Upshaw and Lorraine Hunt Lieberson (Archetype Records). She premiered and recorded Mario Davidovsky's Quartetto for oboe and strings (Bridge Records), John Harbison's *Snow Country* (Archetype Records), Peter Child's Sonatina (CRI), and Ivan Tcherepnin's *Flores Musicales* (CRI). As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium (a project to commission works for oboe) and premiered its first commissioned work, Yehudi Wyner's Quartet for Oboe and String Trio, in 2000. She was a founding member of the Emmanuel Wind Quintet, an ensemble formed to study and perform the Schoenberg Wind Quintet. The ensemble, which won the Naumburg Award in 1981, has collaborated with the Guild of Composers and worked with Milton Babbitt, Mario Davidovsky, Gunther Schuller, John Harbison, Fred Lerdahl, and



John Heiss, among others. Peggy Pearson studied with Mela Tenenbaum, Heinz Holliger, Fernand Gillet, Robert Bloom, Alfred Genovese, Ralph Gomberg, Laurence Thorstenberg, and David Huston. She has been on the faculties at the Tanglewood Music Center (Bach Institute), Purchase College, the University of Cincinnati Conservatory of Music, the Boston University Tanglewood Institute, the Boston Conservatory, Wellesley College, the Composers Conference, and the Longy School of Music.

Arthur Haas



Arthur Haas is one of the most sought after performers and teachers of Baroque music in the United States today. He holds a master's degree in historical musicology from UCLA, where he studied harpsichord with Bess Karp. He also studied with Albert Fuller at the Juilliard School and with Alan Curtis in Berkeley and in Amsterdam. Mr. Haas received the top prize in the Paris International Harpsichord Competition in 1975, and then lived in France until 1983, performing in many of the major European early music festivals and teaching at the École Nationale de Musique in Angoulême. In 1985, his formal American debut at Lincoln Center's Alice Tully Hall was highly praised by the New York Times. He is a member of the Aulos Ensemble and Musical Assembly, with whom he has recorded sonata and suites from *Les Nations* of Couperin. Mr. Haas participated in the premiere recording of the Bach *Goldberg Variation* Canons with Alan Curtis, and has also recorded suites for two harpsichords by Gaspard LeRoux for Harmonia Mundi with William Christie. His solo CDs of Pièces de Clavecin of Jena-Henry D'Anglebert and Suites de Clavecin of Forqueray, both on the WildBoar label, have received critical acclaim, as has a recent disc of music by Purcell and his contemporaries. Know for his expertise as a continuo player, Mr. Haas has toured with such distinguished early musicians as Marion Verbruggen, Stephen Preston, Judith Nelson, Laurence Dreyfus, and Phoebe Carrai. A new recording of Bach's Cantata No. 199 and songs of Henry Purcell with Dawn Upshaw was recently released. Annual summer workshop and festival appearances take him to the San Francisco Early Music Society's Dominican Baroque Workshop, the Eastman Continuo Institute, the International Baroque Institute at Longy, and the Amherst Early Music Festival. Mr. Haas is professor harpsichord and early music at the State University of New York at Stony Brook, and is on the faculties of the Eastman School of Music and the Mannes College of Music.

Lydian String Quartet



Since its formation in 1980, the Lydian String Quartet—Daniel Stepner and Judith Eissenberg, violins; Mary Ruth Ray, viola, and Rhonda Rider, cello—has inspired critical acclaim worldwide. The quartet's interpretive mastery of such traditional repertoire as Haydn, Schubert, Beethoven and Ravel—along with its special flair for contemporary music—has won the ensemble prizes at international competitions in Canada, France and England as well as the prestigious Naumburg Award for Chamber Music. Essential to the spirit of the Lydian is the commissioning and recording of new works. Their recently completed five-year project, "American Originals," celebrated the rich repertoire of the twentieth-century American string quartet. During that time they performed or recorded over sixty works of American composers, often accompanying their concerts with lectures, workshops, and discussions. In the fall of 2001, they will begin a five-year project, entitled "Vienna and the String Quartet," which will juxtapose works of two-and-a-half centuries, from Haydn and Brahms through Webern, Schoenberg, and beyond. Performances will be part of a larger interdisciplinary presentation which will include related lectures and seminars. The Lydian String Quartet has concertized throughout the United States at venues such as Lincoln Center, Weill Recital

Hall, Jordan Hall (Boston), the Library of Congress, and the Kennedy Center. Internationally, the quartet has performed on major concert series in England, France, Italy, Germany, Switzerland, Russia, and Armenia. With education as an integral part of the quartet's mission, the Lydians conduct mini-residencies in communities and universities throughout the United States. The quartet's many recordings include music of Brahms, Fauré, Ives, and Schubert, as well as Allan Anderson, Linda Bouchard, Martin Boykan, Levon Chaujian, Peter Child, Irving Fine, Elena Firsova, Charles Fussell, John Harbison, Lee Hyla, William Karlins, Thomas Oboe Lee, Leo Ornstein, William Schuman, and Yehudi Wyner. Winners of two Chamber Music America/ASCAP Awards for Adventurous Programming, the quartet has also received grants from the Meet the Composer/Rockefeller Foundation/AT&T Jazz Program in partnership with the National Endowment for the Arts, and numerous awards from the Aaron Copland Fund for Music. The Lydian String Quartet are Artists-in-Residence on the faculty of Brandeis University.

Edwin Barker



Double bassist Edwin Barker is recognized as an accomplished solo and ensemble player performing in concerts in North America, Europe, and the Far East. He has performed and recorded with the Boston Symphony Orchestra, the Boston Symphony Chamber Players, and Collage, a Boston-based contemporary music ensemble. He is also a frequent guest performer with the Boston Chamber Music Society in Boston's Jordan Hall. Mr. Barker performed the world premiere of James Yannatos's Bass Concerto (written especially for him) with Alea III and subsequently with Collage. He was the featured soloist at the New England premiere of Gunther Schuller's Bass Concerto, conducted by the composer, with the Boston Pro Arte Chamber Orchestra. Mr. Barker's teaching affiliations include the Tanglewood Music Center, Boston University, and the New England Conservatory of Music. Mr. Barker graduated with honors from the New England Conservatory in 1976 where he studied double bass with Henry Portnoi. That same year, while a member of the Chicago Symphony, he was appointed at age twenty-two to the position of principal bassist of the Boston Symphony Orchestra. Mr. Barker was invited to inaugurate the 100th Anniversary Season of the Boston Symphony Orchestra with a solo performance of the Koussevitzky Bass Concerto. Other solo engagements include appearances at Ozawa Hall and the Festival of Contemporary Music at Tanglewood, Carnegie Recital Hall's "Sweet and Low" series, and recitals at major universities and conferences throughout the world. His other engagements have included solo appearances with the Boston Classical Orchestra as well as with the Boston Symphony Orchestra in Boston and in Europe. In July 1995, Mr. Barker was chosen by Sir Georg Solti to lead the bass section of the United Nations' orchestra "Musicians of the World," made up of prominent musicians from the world's finest orchestras. Edwin Barker's solo CD recordings include Three Sonatas



for Double Bass, on Boston Records, and James Yannatos's Variations for Solo Contrabass on Albany Records. Mr. Barker's other double bass teachers have included Peter Mercurio, Richard Stephan, and Angelo LaMariana.

Peter Sellars



Peter Sellars is one of the leading theater, opera, and television directors in the world today, having directed more than 100 productions, large and small, across America and abroad. A graduate of Harvard University, he studied in Japan, China, and India before becoming Artistic Director of The Boston Shakespeare Company. At 26 he was made Director of the American National Theater at the Kennedy Center in Washington, D.C. He is a recipient of the MacArthur Prize Fellowship and was awarded the Erasmus Prize at the Dutch Royal Palace for contributions to European culture. Peter has collaborated with The Wooster Group and was featured in Jean-Luc Godard's film *King Lear*. He has also appeared on Bill Moyers's *A World of Ideas*, *Miami Vice*, and *The Equalizer*, directed a rock video for Herbie Hancock, and produced a series of radio episodes for The Museum of Contemporary Art's *The Territory of Art* series. His first feature film, *The Cabinet of Dr. Ramirez*, is silent in color starring Joan Cusack, Peter Gallagher, Ron Vawter, and Mikhail Baryshnikov. He was Artistic Director of the 1990 and 1993 Los Angeles Festivals, a large-scale, grassroots, international, intercultural, and interdisciplinary initiative mobilizing the arts, and he is currently a Professor of World Arts and Cultures at UCLA. A frequent guest at the Salzburg and Glyndebourne Festivals, he has specialized in twentieth-century operas, most notably Olivier Messiaen's *St. François d'Assise*, Paul Hindemith's *Mathis der Maler*, György Ligeti's *Le Grand Macabre*, and, with choreographer Mark Morris, the premiere of John Adams's and Alice Goodman's *Nixon in China* and *The Death of Klinghoffer*. Mr. Sellars collaborated with composer John Adams and poet/librettist June Jordan on *I Was Looking at the Ceiling and Then I Saw the Sky* and directed the premiere of Adams's *El Niño*, a nativity oratorio. Projects in recent years include Handel's *Theodora*, Stravinsky's *The Story of a Soldier* with the Los Angeles Philharmonic conducted by Esa-Pekka Salonen, a twenty-five-year survey exhibition of the work of American video artist Bill Viola, Jean Genet's *The Screens*, adapted by poet Gloria Alvarez, with the Cornerstone Theater Company and performers from the community of Boyle Heights in East Los Angeles, *Peony Pavilion* by Tan Dun and featuring renowned Kun Opera performer Hua Wenyi, and the premiere of Kaija Saariaho's *L'Amour de loin*. He was recently guest director at the Telluride Film Festival and is currently Artistic Director of the 2002 Adelaide Festival in Australia.

Dunya Ramicova

Dunya Ramicova, born in the former Czechoslovakia, studied at the Yale School of Drama and has designed costumes for over 150 productions for theater, opera, ballet, dance, film, and video. Her work has appeared at such prestigious opera venues as the Metropolitan Opera, Covent Garden, Glyndebourne Festival Opera, Salzburger Festspiele, San Francisco Opera, and Chicago Lyric Opera. Her theater works include, most recently *Ah, Wilderness* at the Lincoln Center, *Hedda Gabler* at the Geffen Playhouse, and productions at the Guthrie Theater, Goodman Theater, Mark Taper Forum, Berkeley Repertory Theater, the Public Theater, and many others. She is a longtime collaborator of director Peter Sellars; their work together includes *Nixon in China*, *The Death of Klinghoffer*, the Mozart/Da Ponte operas, *Peony Pavilion*, and *The Merchant of Venice*. She teaches costume design at the University of California in Los Angeles.

Table of Contents

Ozawa Hall concert of Wednesday, August 1, at 8:30 2
Dawn Upshaw, soprano; Gilbert Kalish, piano; Peggy Pearson, oboe; Arthur Haas, organ; Lydian String Quartet; Edwin Barker, double bass
MUSIC OF WOLF, FAURÉ, MESSIAEN, AND BACH

Prelude Concert of Friday, August 3, at 6 11
Members of the Boston Symphony Orchestra
MUSIC OF MOZART AND VERDI

Boston Symphony Orchestra concert of Friday, August 3, at 8:30 16
David Robertson conducting; Dawn Upshaw, soprano
MUSIC OF RAVEL, BRITTEN, MAHLER, AND MOZART

Boston Symphony Orchestra concert of Saturday, August 4, at 8:30 30
Seiji Ozawa conducting; vocal soloists
RICHARD STRAUSS'S "SALOME"

Boston Symphony Orchestra concert of Sunday, August 5, at 2:30 48
André Previn conducting; Dame Kiri Te Kanawa, soprano
MUSIC OF PREVIN, MOZART, STRAUSS, AND HAYDN

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, AUGUST 2001

August 4 and 11 — Marc Mandel, BSO Director of Program Publications
August 18 — Robert Kirzinger, BSO Publications Associate

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 1, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAWN UPSHAW, soprano
GILBERT KALISH, piano
PEGGY PEARSON, oboe
ARTHUR HAAS, organ
LYDIAN STRING QUARTET
DANIEL STEPNER, violin I
JUDITH EISSENBERG, violin II
MARY RUTH RAY, viola
RHONDA RIDER, cello
EDWIN BARKER, double bass

Please note that texts and translations are being distributed separately.

WOLF — Songs from *Mörike Lieder*
- Auf ein altes Bild
- Auf eine Christblume I
- Fußreise

FAURÉ — Songs from *La Chanson d'Ève*
- Paradis
- Prima verba
- L'aube blanche
- Veilles-tu, ma senteur de soleil?
- Crépuscule

MESSIAEN
- Le Collier, from *Poèmes pour Mi*
- Prière exaucée, from *Poèmes pour Mi*
- Amour, oiseau d'étoile, from *Harawi*
- Résurrection, from *Chantes de terre et de ciel*

INTERMISSION

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

J.S. BACH

Cantata No. 199, *Mein Herze schwimmt im Blut*

Recitative: Mein Herze schwimmt im Blut
Aria: Stumme Seufzer, stille Klagen
Recitative: Doch Gott muß mir genädig sein
Aria: Tief gebückt und voller Reue
Recitative: Auf diese Schmerzensreu
Chorale: Ich, dein betrübtes Kind
Recitative: Ich lege mich in diese Wunden
Aria: Wie freudig ist mein Herz

Staging by PETER SELLARS
Costume by DUNYA RAMICOVA

Notes

The four composers on our program explore spiritual meditation from two different philosophical perspectives: a German asceticism that removes itself from the world, and a French concreteness that savors the exquisite in daily existence. Surface differences do not disguise the kinship among all four in their lofty musical expression of humanity's universal thirst for transcendence.

Hugo Wolf (1860-1903) exploded into greatness in mid-February 1888, beginning a series of fifty-three Lieder to lyrics by Swabian pastor-poet Eduard Mörike. Masterpieces poured out over the next three months, as astonishing for their penetration of Mörike's poetic subtleties as for their jewel-like musical perfection. Having found his voice, Wolf followed up his Mörike volume with a similarly remarkable series of Goethe Lieder.

In the hushed "Auf ein altes Bild," one of Wolf's most magical songs, written on April 14, Mörike's image of a Renaissance or pre-Renaissance painting conceals a mystery—for the tableau is one that poetry can show us and painting cannot. Wolf's harmony suggests the antiquity of medieval organum, taking on a quiet glow at the Virgin's appearance, and conveying a tinge of agony at the mention of the cross. The epiphanic modulations of "Auf eine Christblume I" (April 21) embody rushes of spiritual ecstasy arising from hymn-like contemplation; elfin dance toward the close transfuses reverence with no hint of incongruity. The sprightly "walking" rhythm of "Fußreise" (March 21) conveys unflappable good cheer; when Mörike mentions preacherly condemnation of Adam's sins, the tune wrinkles its nose in chuckling disapproval.

* * * * *

As a rule, the greatest song composers are inspired melodists, masterly miniaturists—and something more. They are inveterate chamber music thinkers, always concerned with close interaction between melodic voice and accompaniment. These qualities made **Gabriel Fauré** (1845-1924) a song composer of first importance. *La Chanson d'Ève*, Opus 95, one of his subtlest and ripest cycles, eschews Biblical moralizing as it portrays the awakening of an innocent pagan Eve, and her growing sensual awareness of Eden. Fauré composed the ten songs of this cycle between 1905 and 1910: Ms. Upshaw offers Nos. 1, 2, 5, 7 and 9.

The opening "Paradis" is based on two themes. One, suggested at the outset by the piano, does not take its full chorale-like form until Eve awakens; the other, flowing and fragrant, evokes nature's mysterious abundance. After serene contemplation in "Prima

verba," Eve feels stirrings of quiet ecstasy amid the atmospheric piano murmurs of "L'aube blanche," and experiences pangs of excited longing in "Veilles-tu, ma senteur de soleil?" A restrained yet powerful climax comes in "Crépuscule," built almost entirely on reiterated piano variants of the first song's chorale theme. Here Eve discovers sadness—and, by implication, mortality—but ultimately finds her way to acceptance.

* * * * *

Olivier Messiaen (1908-1992) was a colossus of post-Impressionist French music. His art, underlain by Christian mysticism and twining about a vast theoretical superstructure involving synthetic scales, non-retrogradable rhythms, quasi-serial procedures, and a vocabulary of motifs abstracted from bird-song, encompassed major philosophical themes, exhaustively explored in works of huge proportions. In the present group, Ms. Upshaw has drawn on three different song cycles, all based on Messiaen's own texts.

"Le Collier" and "Prière exaucée" are the last two songs from *Poèmes pour Mi* (1936), a cyclic exploration of eros in Christian marriage inspired by the composer's recent wedding ("Mi" was his wife's nickname). "Le Collier" bathes morning-after sensual appetite in a languid iridescence broken by passionate diatonic endearments; "Prière exaucée" contrasts spiritual desperation with ecstatic renewal (the latter summoning a clangorous fusillade of heavenly bells); each of the two stages climaxes in a fervent burst of melisma.

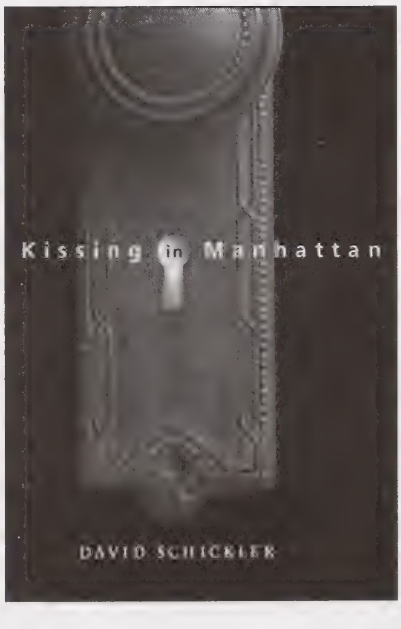
Summer Sensations

From the author of
The Giant's House . . .



"Relentlessly eventful, rollickingly funny and heartwarming."
—*Publishers Weekly,* starred review

Behind every door
there's a story . . .



"A one-of-a-kind book . . . a divine comedy."
—*San Francisco Chronicle*

Available wherever books are sold • www.dialpress.com

THE DIAL PRESS

Grounded in Peruvian folklore, the cycle *Harawi, Song of Love and Death* reached completion in 1945. In "Amour, oiseau d'étoile," Messiaen's beloved birds supply exotic punctuation between lines whose voluptuous harmonies include many traditional Romantic chords. Perfervid melismatic alleluias chanted unaccompanied begin both halves of "Résurrection," written for Easter Sunday and used to close the 1938 cycle *Songs of Earth and Heaven*. In grandiose sonic arrays, Messiaen systematically replicates every audible overtone of the harmonic series, and the song rises to a final high-note climax.

* * * * *

The scholars who first catalogued the church cantatas of **Johann Sebastian Bach** (1685-1750) had no clue to their dates of composition, and so, assigned them numbers based on other criteria. Indeed, *Mein Herze schwimmt im Blut*, bearing the high number 199, is actually one of the earliest. Composed at Weimar in 1712 or 1713, it represents one of Bach's first experiments in a new type of cantata with a greatly expanded role for solo voice, which had begun to gain ground several years earlier in German churches.

By plying this innovative genre, Bach—in hopes of advancing his position—unmistakably intended to draw attention to his gift for intense expression. He chose a text fraught with shock value (look at the opening line!), and reveled in the opportunity for vivid drama. Bach succeeded in his aim of impressing his Weimar employers, for in 1714, they promoted him from organist to a composing post ("concertmaster"). No record of the cantata's first performance survives, but we know that Bach presented it again shortly after his promotion, on August 12, 1714.

The Gospel lesson for that Sunday (Luke XVIII, 9-14) propounds the parable of the Pharisee and the tax collector at prayer, and draws the conclusion: "Every one who exalts himself will be humbled, but he who humbles himself will be exalted." The Can-

The Institute of Contemporary Art in Boston and MASS MoCA
in the Berkshires are Massachusetts' close contemporaries,
presenting innovative exhibitions, performances, and
programs that inspire, challenge, and excite.

Close Contemporaries

ICA's new exhibitions include *The Social Scene* and
a series of photographs by Nikki S. Lee.

MASS MoCA's summer offerings include *Game Show*,
Mona Hatoum's *Domestic Disturbance*, and *Öyvind Fahlström*.

ICA and MASS MoCA. Close. Contemporary.
Worth the drive.

THE INSTITUTE OF CONTEMPORARY ART
Boston, MA | 617.266.5152
www.icaboston.org

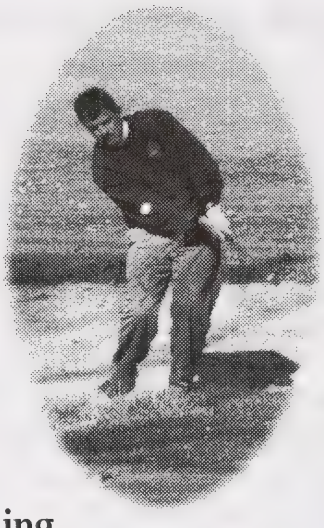
MASS MoCA
North Adams, MA | 413.662.2111
www.massmoca.org

Support provided by the Massachusetts Turnpike Authority under its Massachusetts Turnpike Authority Tourism Grant Program.

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

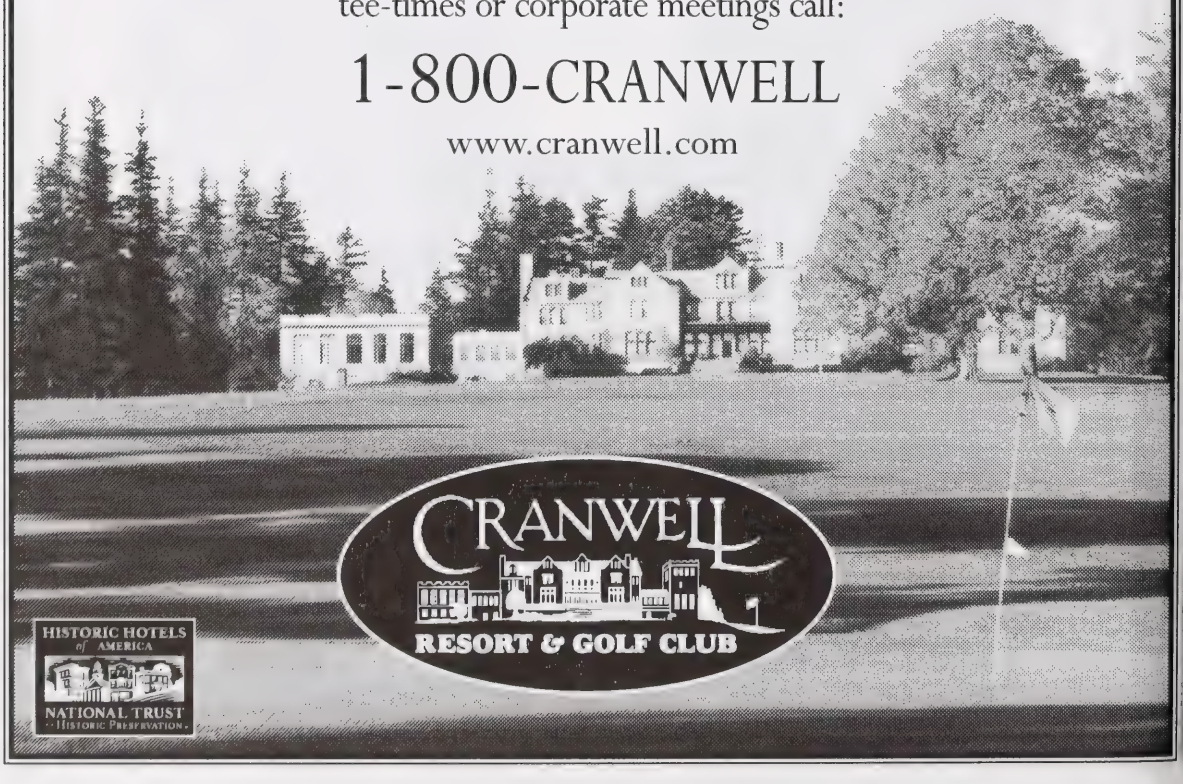


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



tata, accordingly, portrays the immediate pain and eventual rewards of self-abasement before God, illustrating Pietism at its most intense. Determined to show his finest compositional mettle throughout the eight-movement work, Bach swathed the three extended recitatives in rich *accompagnato* scoring for the full string complement. So-called *secco* recitative accompanied by organ and bass only—normally the dominant type in cantatas—is all but banished from No. 199.

Chromatic *accompagnato* chords give piercing poignancy to the lengthy introductory recitative. The ensuing aria, dovetailing a sober oboe melody into angular vocal meditation, promises to be in standard A-B-A form. At the end of the B section, however, metrical regularity disappears as the voice falls into glum *secco* recitative.

After a slightly more optimistic recitative, a noble quasi-Handelian oration opens the aria "Tief gebückt und voller Reue." Caressing string textures (the oboe makes no appearance in this aria) hold a promise of serenity and redemption. Again a dramatic event ruptures regularity in the central portion, where weirdly voiced string trills weigh us down with the consciousness of sin.

A short *secco* recitative brings an almost jaunty chorale prelude. Here the singer intones a traditional chorale (probably written by one Caspar Stieler in 1679) while a solo viola garnishes it with sauntering figures. Another recitative episode culminating in an ecstatic florid scale ascent leads to the final aria, a countrified A-B-A jig in which the singer's symmetrical gestures often evoke the lilt and regularity of a folk-dance.

In providing Dawn Upshaw with a mimetic treatment of Cantata 199, Peter Sellars evoked the worlds of Renaissance and Mannerist art, placing the soprano in stylized penitential poses that convey the atmosphere of opulent oil paintings.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

ARTISTS

Dawn Upshaw



Dawn Upshaw has earned the devotion of an exceptionally diverse audience throughout the world for her performances on the opera and recital stage, as a proponent of new music and musical theater, and in television and recording. She has appeared in the opera houses of New York, Paris, Salzburg, and Vienna in the great Mozart roles (Pamina, Ilia, Susanna, Cherubino), as Anne Trulove in *The Rake's Progress*, and as Mélisande in *Pelléas et Mélisande* both in Paris and at the Met. In Salzburg, she sang the role of the Angel in Messiaen's *St. François d'Assise*. In 2000, Upshaw took on three new roles written for her, in Saariaho's *L'Amour de loin* at the Salzburg Festival; Harbison's *The Great Gatsby* at Lyric Opera of Chicago, and John Adams's *El Niño* at the Châtelet in Paris. Ms. Upshaw has worked with such esteemed artists as Richard Goode, the Kronos Quartet, James Levine, Michael Mayer, Esa-Pekka Salonen, Peter Sellars, and Robert Wilson. Recent collaborations include a staged musical theater evening commissioned by Lincoln Center, *Round About,* and the Peter Sellars staging of Bach's Cantata No. 199 at the Salzburg Festival. This past season she performed *Pierrot Lunaire* and *Così fan tutte* with James Levine and collaborated with the Kronos Quartet, with Sir Simon Rattle and the Berlin Philharmonic, and with the orchestras of Chicago and Cleveland under Antonio Pappano. In her work as a recitalist, where Margo Garrett and Gilbert Kalish are frequent partners, she

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

appeared at Carnegie Hall, the Kennedy Center, and Boston's Jordan Hall, among others. Ms. Upshaw has given over thirty world premieres, including works by Philip Glass, Christopher Rouse, Judith Weir, Henri Dutilleux, Osvaldo Golijov, and Gabriela Ortiz, among many others. The million-selling recording of Henryk Górecki's Symphony No. 3 is but one of the award-winning Nonesuch disks that features Ms. Upshaw in music of today. In music theater, her recordings *I Wish It So* and *Dawn Upshaw Sings Vernon Duke* attest to an affinity for popular song, repertoire she has offered in appearances to benefit Classical Action, an advocacy organization for AIDS research. Ms. Upshaw most recently hosted the "Copland Centennial Celebration" on PBS. The hour-long documentary "Dawn Upshaw: Intimate Collaborations," featuring her work with Richard Goode, Peter Sellars, and Eric Stern, was broadcast on European television and on Bravo. "Dawn at Dusk," a live BBC broadcast from the London Proms Festival, featured American music from Copland and Weill to Sondheim and Bernstein. She has also been a guest of the President on the NBC special "Christmas in Washington" and a featured artist in the PBS productions "Evening at Pops;" "Leonard Bernstein's New York;" "I Hear America Singing," and "Some Enchanted Evening." Named *Musical America*'s Vocalist of the Year in 2000, Ms. Upshaw holds a master's degree and an honorary doctorate from the Manhattan School of Music. She graduated from Illinois Wesleyan University, and began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artists Development Program, which provided many of her first appearances on the opera stage. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two children.

Gilbert Kalish



Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist in myriad performances and recordings has established him as a major figure in American music. A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabella Vengerova. He was the pianist of the Boston Symphony Chamber Players for almost three decades and a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and '70s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the remarkable artistic collaborations of our time. He maintains longstanding duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw. As educator he is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. He was a faculty member of the Tanglewood Music Center from 1968 to 1997 and served as Chairman of the Faculty at Tanglewood from 1985 to 1997. He often serves as guest faculty at distinguished music institutions such as The Banff Centre and the Steans Institute at Ravinia, and is renowned for his master class presentations. Mr. Kalish's discography of some 100 recordings encompasses classical repertory, twentieth-century masterworks, and new compositions. Of special note are his solo recordings of Charles Ives's *Concord* Sonata and sonatas of Joseph Haydn, an immense discography of vocal music with Jan DeGaetani, and landmarks of the twentieth century by composers such as Carter, Crumb, Shapey, and Schoenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

To read about **Peggy Pearson**, **Arthur Haas**, the **Lydian String Quartet**, **Edwin Barker**, **Peter Sellars**, and **Dunya Ramicova**, please see the additional artist biographies printed in the Texts and Translations handout.



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, August 3, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

SHEILA FIEKOWSKY, violin (1st violin in Mozart)
TATIANA DIMITRIADES, violin (1st violin in Verdi)
KAZUKO MATSUSAKA, viola
RONALD FELDMAN, cello

MOZART — String Quartet No. 14 in G, K.387

Allegro vivace assai
Menuetto. Allegretto; Trio
Andante cantabile
Molto allegro

VERDI — String Quartet in E minor

Allegro
Andantino
Prestissimo
Scherzo-Fuga: Allegro assai mosso

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Late in 1782, spurred by the recent appearance in print of Haydn's six string quartets, Opus 33, **Wolfgang Amadè Mozart** (1756-1791) returned to this genre for the first time in nearly ten years. Today we think of the string quartet as the very heart of our classical tradition in music, the essential object of study for composers, but in 1782 Haydn had only begun to reveal its potential, and while his quartets were widely admired and played, only a very serious-minded composer would dare to venture along the path he had marked. Mozart, who knew quality when he saw it and also loved a challenge, now embarked on his own series of six quartets. Completed with much effort over a period of two years, this set of works was dedicated not, in hope of a stipend, to a rich patron, but to Haydn himself, in hope of his approval.

On February 12, 1785, the last three in the series were unveiled at Mozart's house for a small group of guests that included Haydn as well as Mozart's father Leopold. At some point during the evening, Haydn turned to father Mozart and said, "Before God and as an honest man, I tell you that your son is the greatest composer known to me

either in person or by name. He has taste and, what is more, the most profound knowledge of composition."

Over two centuries, Mozart's stature has grown to the point where Haydn's generous tribute sounds almost like faint praise! But it came, one must remember, from a man of few words who was then the most celebrated musician in Europe. He had earned Mozart's dedication by bringing the fashionable, refined *galant* style to an artistic peak. That style had always been second nature to Mozart; as a boy of eight, he had learned it literally on the knee of Johann Christian Bach.

Lately, however, it had been another Bach that held his attention: the father of them all, Johann Sebastian. For us who are drilled in Bach's music from our earliest piano lessons, it is hard to imagine as systematically trained a musician as Mozart coming on Bach for the first time in his late twenties; but such was the sorry state of Bach's reputation in the late eighteenth century. Polyphony in Mozart's time was often a dry, academic exercise, or the plaything of musical wits; accounts of his enthusiasm at hearing Bach suggest the importance to him of what Alfred Einstein has called "the encounter with a living polyphonic style."

Mozart's six quartets were published in September 1785, with a warm and respectful message of dedication to Haydn. The autograph copies are—exceptionally for Mozart—full of corrections and reworkings, which indicate how seriously he took this assignment. Even the earliest work in the set, the quartet in G major, K.387, represents an enormous advance over Mozart's previous efforts in the genre. Amid the gracious phrases of its opening bars, one is aware of a highly compressed exposition: the unusual upbeat from G to D (the first note of the scale to the fifth), trills, and slithering chromatic lines are combined right away in close imitation. The humorous, dance-like second theme sounds new, but it too contains a trill figuration and a chromatic phrase. The development pauses often, in the manner of a free fantasia, offering some relief from the intensely



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986

5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

worked outer sections.

The minuet begins with another G-to-D upbeat, but moving downward and with a syncopated accent that conceals the three-to-a-bar minuet rhythm. In the first section alone, the theme is inverted and its intervals filled with chromatic scales and trill figures. Trills also are prominent in the arpeggio theme of the minor-key trio. In the trio's steady crescendo, the rising chromatic lines become downright menacing; this music is to minuets what Ravel's *La Valse* is to waltzes.

The leisurely, sonata-form slow movement provides a moment of repose, beginning with its upbeat, a familiar V–I instead of the less stable I–V of the first two movements. It introduces its materials almost imperceptibly: the upbeat, gently cantering scales in triplets, and a throb of repeated notes that become the pivot of the development's eloquent modulations.

Fugal finales were common in that period; composers considered them a pleasant way to display their learning. It was also common for such a movement to begin with a four-note "motto," as in Haydn's Symphony No. 13 or Mozart's *Jupiter* Symphony. Both the present motto theme and the lively second theme that combines with it feature the interval of a fourth, which has been conspicuous in all four movements. The exposition's jolly closing theme is not fugal at all, but reminiscent of an *opera buffa* overture; its chromatic tag phrase (which slithers up a fourth) becomes the unexpected star of the development, at least until deposed by the motto theme. After a recapitulation that begins, unusually, in the subdominant C major, the brief coda wittily "completes" the motto theme with a tiny G major cadence.

* * * * *

No, **Giuseppe Verdi** (1813-1901) at age sixty did not suddenly tire of opera and decide that the road to musical immortality was the string quartet. He was simply stuck in Naples in the winter of 1872-73 with nothing to do. He had come to rehearse the singers for *Don Carlos* and *Aida,* but now the *prima donna,* Teresa Stolz, was ill. Verdi wasn't composing another opera at that point; he loved his work too much to while away the time looking at churches; so he composed a string quartet, his sole contribution to the chamber music repertoire. Except for the *Requiem* the following year and two brief sacred works in 1880, the quartet was to be his last new composition until *Otello* in 1887. Written for his private amusement, performed just once at his Naples hotel, it sat unpublished for three years, until 1876.

This tuneful entertainment will not give Haydn or Beethoven any sleepless nights,

SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106



the PORCHES Inn
at MASS MoCA

231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

but one can't help being impressed by Verdi's skillful handling of this challenging medium on his first try. Perhaps one shouldn't expect any less from a master of orchestration and vocal ensembles, but many distinguished composers have failed to distinguish themselves in this medium. Furthermore, the quartet is a fine example of Verdi's own operatic idiom, both dramatic and lyrical, even as it observes the formal conventions of the genre: a sonata-allegro first movement rich in contrast and conflict, followed by variations on a minuet-like theme, a fiery scherzo with an operatic *cantabile* Trio, and an ingenious fugue on a very characteristic *agitato* subject. Especially in this last movement, Verdi's contrapuntal writing reminds us of the technical mastery that makes his operas more than mere collections of hit tunes.

—David Wright
copyright ©2001

Now based in Wellesley, Massachusetts, David Wright contributes program notes regularly to Lincoln Center and Carnegie Hall, and articles on music to the *New York Times*.

ARTISTS

A violinist in the Boston Symphony Orchestra since 1975, **Sheila Fiekowsky** also maintains an active career as a soloist and chamber musician. Recent solo engagements have included appearances with the Boston Pops Orchestra, the Newton Symphony, the Mystic Valley Orchestra, and the North Shore Philharmonic. Born in Detroit, Ms. Fiekowsky began studying violin at nine, appeared as soloist with the Detroit Symphony at sixteen, and won the National Federation of Music Clubs Biennial Award that same year. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. She has studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph Silverstein. Her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, where she was a member of the Andreas Quartet, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. Ms. Fiekowsky has been heard in both chamber music and solo performances throughout the Boston area, including the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Perform-



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

er's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble and of the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival. Ms. Matsusaka is currently on the faculty of the New England Conservatory of Music.

A member of the cello section for thirty-four years, **Ronald Feldman** joined the orchestra in 1967, and leaves the BSO at the end of this summer's Tanglewood season; he has been appointed Artist-in-Residence at Williams College in Williamstown, Massachusetts, effective September 2001. Ronald Feldman was nineteen years old when he joined the Boston Symphony Orchestra in 1967. Born in Brooklyn, he is a graduate of Boston University and is currently on the faculties of the Boston Conservatory, the New England Conservatory, and Berklee College of Music; he intends to continue his affiliations with all three schools. Increasingly in demand as a conductor, Mr. Feldman was conductor of the New England Philharmonic and Worcester Symphony Orchestra and also served as assistant conductor of the Boston Pops Orchestra under John Williams. He is currently music director and conductor of the Berkshire Symphony Orchestra. As a guest conductor he has appeared with the London Symphony Orchestra, Bucharest Philharmonic, Saint Louis Symphony, and Quebec Symphony. Mr. Feldman will continue to expand his chamber music, solo, and conducting activities.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, August 3, at 8:30

DAVID ROBERTSON conducting

RAVEL — *Le Tombeau de Couperin*

Prélude
Forlane
Menuet
Rigaudon

BRITTEN — *Les Illuminations*, to poems by Arthur Rimbaud, Opus 18

Fanfare
Towns
Strophe—Antiquity
Royalty
Seascape
Interlude
Being Beauteous
Parade
Departure

DAWN UPSHAW, soprano

Texts and translations begin on page 21.

INTERMISSION

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

MAHLER (arr. BRITTEN) — *What the Wild Flowers Tell Me* (Minuet from Symphony No. 3)

MOZART — Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

NOTES ON THE PROGRAM

Maurice Ravel (1875-1937)
Le Tombeau de Couperin

Composed originally for piano. First performance of orchestral suite: February 28, 1920, Paris, Rhené-Baton cond. *First Boston Symphony performances*: November 1920, Pierre Monteux cond. (first American performances). *First Tanglewood performance*: July 26, 1953, Charles Munch cond. *Most recent Tanglewood performance*: August 10, 1997, Charles Dutoit cond.

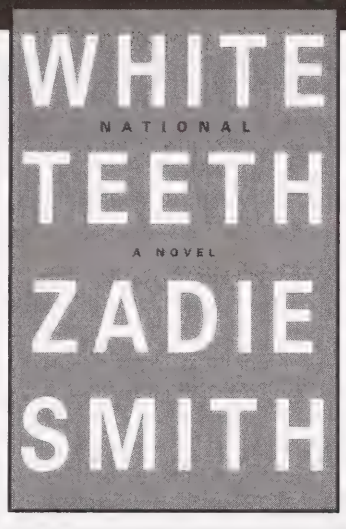
During the sixteenth and seventeenth centuries French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the seventeenth century the *tombeau* tradition was adopted by French composers, who wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neoclassical dance forms in their compositions. Ravel was the first to reuse the term *tombeau*, in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.



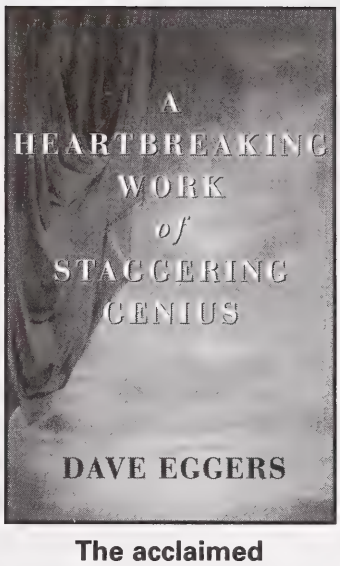
The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely and reversed the positions of the Menuet and Rigaudon.

The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from

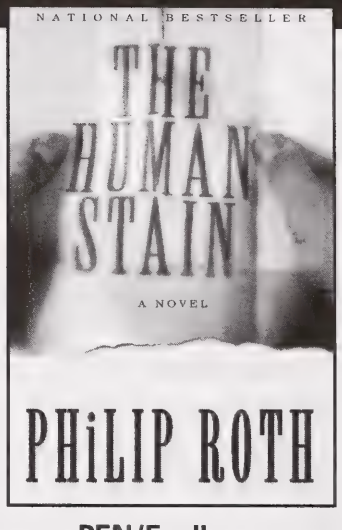
The Best Paperbacks for Summer



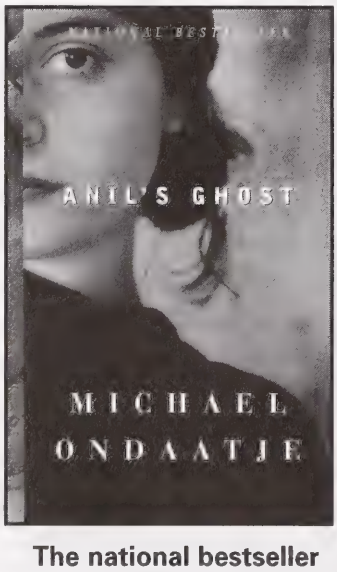
"The first great novel of the new century."
—San Francisco Chronicle



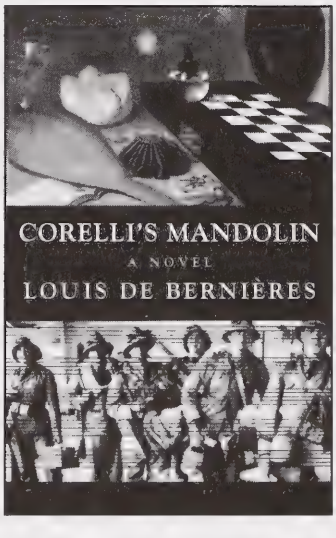
The acclaimed #1 bestseller



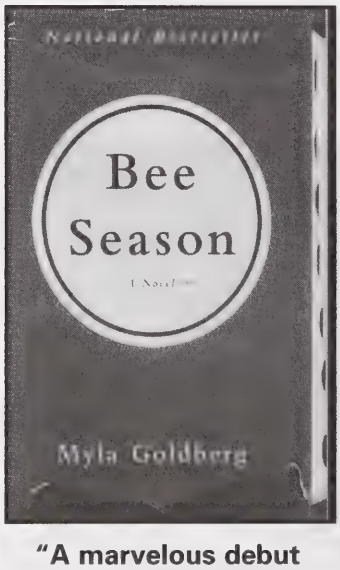
PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of *The English Patient*



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

Germany). In its orchestral guise, the Prélude, with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The Forlane is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemorating French music, the *forlane* is an old dance from Italy, not France!) Ravel was evidently especially fond of the Menuet, which was the last music to be seen on his music rack when he died in 1937. And the Rigaudon, with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Benjamin Britten (1913-1976)
Les Illuminations, Opus 18, on poems of Rimbaud

First performance: January 30, 1940, London, Boyd Neel Orchestra, Boyd Neel, cond., Sophie Wyss, soprano. *First Boston Symphony performances*: January 1983, Kurt Masur cond., Vinson Cole, tenor. *Only other BSO performances*: April 1997, Seiji Ozawa cond., Sylvia McNair, soprano.

Britten lived in the United States for some three years, beginning in early 1939. He had become dissatisfied with the artistic climate in his native England, a mood enhanced by the emigration of W.H. Auden, with whom he had already collaborated in the documentary film unit of the General Post Office, beginning in 1935 and continuing (outside of the studio) in the song cycle with orchestra *Our Hunting Fathers* (1936) and the choral *Ballad of Heroes* (1939). Britten left England with the intention of remaining for good in the United States, though within a few years he realized that he really felt at home only on the eastern coast of England, where he had been born, and that he would have to return there despite his status as a conscientious objector, which, in wartime, would be anything but pleasant. Meanwhile he composed a pair of major vocal works to non-English texts, which had the salutary effect of freeing his approach to the setting of his own language, so that he quickly became perhaps the most accomplished composer of vocal music in English since Henry Purcell.



The first of the pair, *Les Illuminations*, set the highly imagistic, colorful poetry of Arthur Rimbaud (1854-1891) for high voice and string orchestra; the second, *Seven Sonnets of Michelangelo*, set the poetry of the great sculptor for tenor voice and piano. After completing these two sets, he devoted himself wholeheartedly to English poetry for many years, only rarely writing songs in other languages thereafter—the *Six Hölderlin Fragments* of 1958 (in German) and *The Poet's Echo* of 1965 (settings of Pushkin in Russian). In the meantime, of course, he had also created modern British opera, building the edifice of its repertory almost single-handedly and forging a path that almost every British composer since has followed.

Britten himself chose the passages from Rimbaud and arranged them in the order that make up his cycle. Rimbaud's poetry consists of sequences of brilliant—even fantastic—images that may suggest musical setting but do not detail any explicit plot or dramatic story. The text is entirely esoteric, not intended to be grasped or entirely understood at first encounter. Britten highlights the privacy of the poet's world by choosing one line in particular as the motto of the composition: "I alone hold the key to this

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

savage parade." Musical clarity is therefore necessary in the midst of verbal difficulty; Britten responds by setting the texts—especially the longer ones—in traditional song patterns (strophic and the so-called "song form," ABA), enlivened by imaginative string writing throughout.

—Steven Ledbetter

BENJAMIN BRITTEN "Les Illuminations," Opus 18
Poems by Arthur Rimbaud

Fanfare
J'ai seul la clef de cette parade,
de cette parade sauvage.

Villes
Ce sont des villes!
C'est un peuple pour qui se sont montés ces Alleghenys et ces Libans de rêve!

Ce sont des villes!
Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles.
Les vieux cratères, ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux.

Ce sont des villes!
Des cortèges de Mabs en robes rousses, opalines, montent des ravines.
Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane.

Les Bacchantes de banlieues sanglotent et la lune brûle et hurle.
Vénus entre dans les cavernes des forgerons et des ermites.

Ce sont des…
Des groupes de beffrois chantent les idées des peuples.
Des châteaux bâtis en os sort la musique inconnue.

Ce sont des villes!
Ce sont des villes!
Le paradis des orages s'effrondre.
Les sauvages dansent sans cesse, dansent, dansent sans cesse la Fête de la Nuit.

Ce sont des villes!

Fanfare
I alone have the key to this parade,
to this savage parade.

Towns
These are towns!
This is a people for whom illusory Alleghenies and Lebanons reared themselves up!

These are towns!
Chalets of wood and glass move on invisible rails and pulleys.

The ancient craters, encircled by colossi and by vats of copper, roar melodiously in the flames.

These are towns!
Processions of Mabs in russet, opaline dresses rise from the ravines.
Up there, Diana suckles the harts whose feet are in the waterfalls and the brambles.
Suburban Bacchantes sob, and the moon burns and howls.
Venus enters the caves of the blacksmiths and hermits.

These are…
Groups of belfries give tongue to the thoughts of the peoples.
From castles fashioned in bone comes unknown music.

These are towns!
These are towns!
The paradise of the storms collapses.
The savages dance ceaselessly, dance, dance ceaselessly in the Festival of Night.

These are towns!

Please turn the page quietly.

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

What kind arms and what lovely hour will give me back that place whence come my slumbers and my slightest movements?

Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaines d'or d'étoile à étoile, et je danse.

Strophe

I have stretched cords from steeple to steeple; garlands from window to window; chains of gold from star to star, and now I dance.

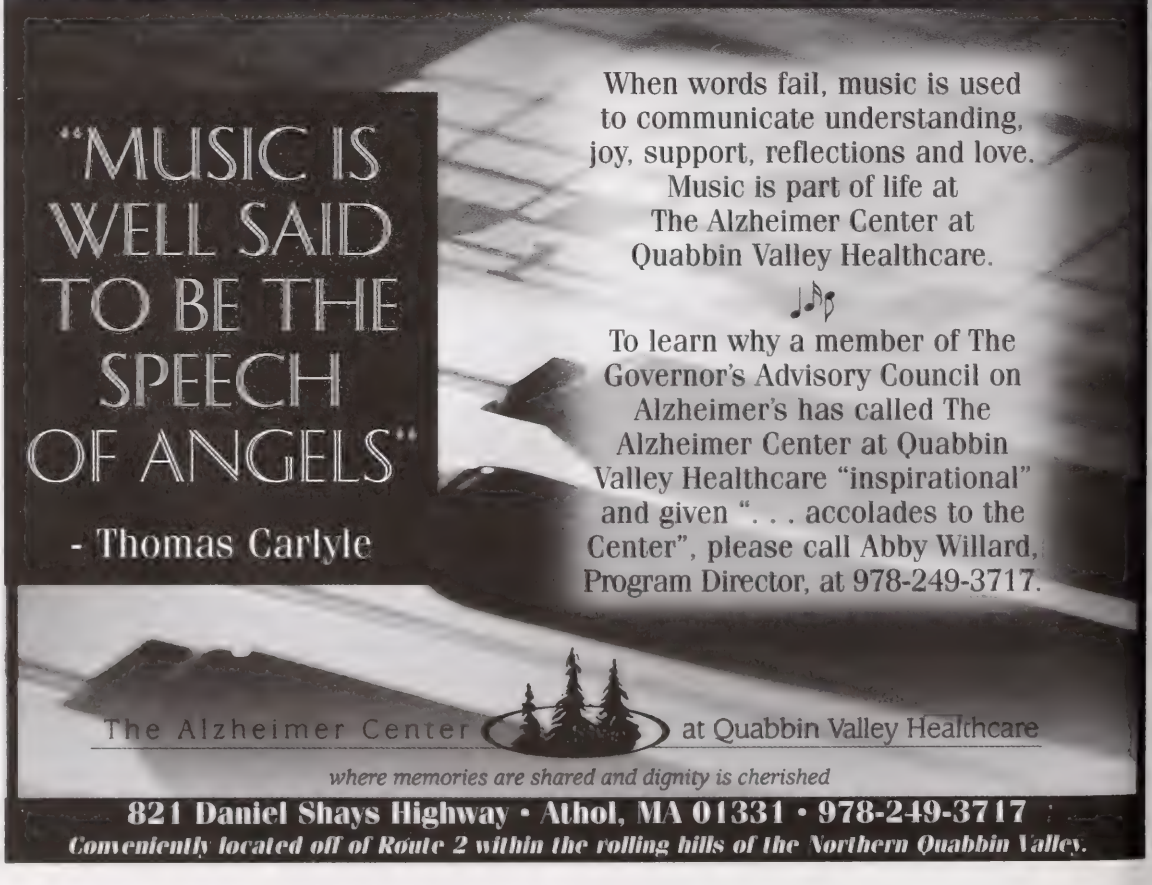
Antique

Gracieux fils de Pan!
Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent.
Tachées de lie brune, tes joues se creusent.
Tes crocs luisent.
Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds.
Ton coeur bat dans ce ventre où dort de double sexe.
Promène-toi, la nuit, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

Antiquity

Graceful son of Pan!
Under your brow crowned with little flowers and berries, your eyes, precious balls, are looking around.
Stained with brown dregs, your cheeks grow hollow.
Your fangs shine.
Your breast is like a zither, tinglings run in your fair arms.

Your heart beats in that belly where the double sex sleeps.
Walk abroad at night, at night, gently moving that thigh, that other thigh and that left leg.



Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient, criaient sur la place publique:
"Mes amis, mes amis, je veux qu'elle soit reine, je veux qu'elle soit reine!"
"Je veux être reine, être reine, être reine!"
Elle riait et tremblait.
Il parlait aux amis de révélation, d'épreuve terminée.
Ils se pâmaient l'un contre l'autre.

En effet, ils furent rois toute une matinée, où les tentures carmines se relevèrent sur les maisons, et tout l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

Marine

Les chars d'argent et de cuivre,
Les proues d'acier et d'argent,
Battent l'écume,
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulair'ment vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des tourbillons…tourbillons de lumière.

Interlude

J'ai seul la clef de cette parade, de cette parade sauvage.

Being Beauteous

Devant une neige, un Être de beauté de haute taille.
Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré; des blessures écarlates et noires éclatent dans les chaires superbes.
Les couleurs propres de la vie se foncent, dansent et se dégagent autour de la vision, sur le chantier.
Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques

Royalty

One fine morning, amongst a gentle people, a man and a woman—proud creatures—were crying, crying out in the public square:
"My friends, my friends, I want her to be Queen, I want her to be Queen!"
"I want to be Queen, to be Queen, to be Queen!"
She laughed and trembled.
He spoke to his friends of revelation, of final proof.
They rivaled each other in their rapture.
Indeed, they became sovereigns for a whole morning, when the scarlet hangings went up on the houses, and for the whole afternoon when they came from the palm gardens.

Seascape

The carriages of silver and of copper,
The prows of steel and silver,
Thrash the foam,
Stir up the brambled roots.
The currents of the wasteland,
And the immense tracks of the ebb-tide
Flow in circles towards the East,
Towards the columns of the forest,
Towards the piers of the jetty,
Whose jutting corners are battered by whirlpools…whirlpools of light.

Intermezzo

I alone have the key to this parade, to this savage parade.

Being Beauteous

Before a background of snow, a tall, beautiful Being.
Hissings of death and circles of muffled music cause this adored body to rise, to spread and to tremble like a spectre; scarlet and black wounds break out on the glorious flesh.
The true colors of life fuse, dance, and separate around the vision of the stocks.
And tremors arise and growl, and the frenzied flavor of these effects charged with the mortal hissing and the raucous music which the world,

que le monde, loin derrière nous,
lance sur notre mère de beauté,
elle recule, elle se dresse.
Oh! nos os sont revêtus d'un nouveau
corps amoureux.
O la face cendrée, l'écusson de crin,
les bras de cristal! le canon sur
lequel je dois m'abattre à travers
la mêlée des arbres et de l'air
léger!

Parade

Des drôles très solides.
Plusieurs ont exploité vos mondes.
Sans besoin, et peu pressés de
mettre en oeuvre leurs brillantes
facultés et leur expérience de vos
consciences.
Quels hommes mûrs!
Quels hommes mûrs!
Des yeux hébétés la façon de la nuit
d'été, rouges et noirs, tricolorés,
d'acier piqué d'étoiles d'or; des facies
déformés, plombés, blêmis, incendiés;
des enrouements folâtres!
La démarche cruelle des oripeaux!
Il y a quelques jeunes!
O le plus violent Paradis de la grimace
enragée!
Chinois, Hottentots, Bohémiens, niais,
hyènes, Molochs, vieilles démences,
démons sinistres, ils mêlent les tours
populaires, maternels, avec les poses
et les tendresses bestiales.
Ils interpréteraient des pièces nouvelles
et des chansons "bonnes filles."
Maître jongleurs, ils transforment le
lieu et les personnes et usent de
la comédie magnétique.
J'ai seul la clef de cette parade,
de cette parade sauvage!

Départ

Assez vu.
La vision s'est rencontreé à tous les airs.
Assez eu.
Rumeurs des villes, le soir, et au
soleil, et toujours.
Assez connu.
Les arrêts de la vie.
O Rumeurs et Visions!
Départ dans l'affection et le bruit neufs.

—Arthur Rimbaud

far behind us, casts on our mother
of beauty, recoils and rears up.

Oh! Our bones are re-clad in a new
loving body.
The ash-gray face, the shield of
horsehair, the crystal arms! The
cannon on which I must subside
through the tangle of trees and
soft air!

Parade

Downright knaves.
Several have exploited your worlds.
Having no needs, and seldom required
to put into action their brilliant
faculties and their experience of
consciences.
What mature men!
What mature men!
Eyes drugged like a summer night,
red and black, tricolor, steel dotted
with gold stars; features deformed,
livid, blemished, burnt; wanton
huskiness!
The cruel bearing of the tawdry finery!
There are some young people!
Oh most violent paradise of the furious
grimace!
Chinese, Hottentots, gypsies, fools,
hyenas, Molochs, mad old women,
sinister demons, they mingle their
popular, motherly tricks with
animal poses and affections.
They would interpret new pieces and
"good girl" songs.
Master jugglers, they transform the
place and the people and make use
of irresistible comedy.
I alone have the key to this parade,
to this savage parade!

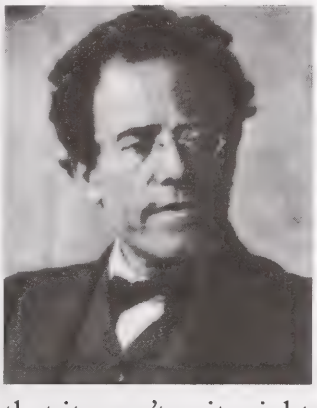
Departure

Enough seen.
The vision was met with in every tune.
Enough had.
Murmurs of the towns, of the night,
and in the sun, and always.
Enough known.
The decrees of life.
Oh Murmurs and Visions!
Departure in new affection and noise.

Gustav Mahler (1860-1911)

What the Wild Flowers Tell Me, Minuet from Symphony No. 3 arranged by Benjamin Britten

Though the Boston Symphony Orchestra has performed Mahler's Symphony No. 3 on numerous occasions—first under the BSO's then-concertmaster and associate conductor Richard Burgin in January 1962 (Burgin having much earlier led the orchestra in the first movement by itself, in March 1943); at Tanglewood for the first time in August 1977, under Seiji Ozawa; at Tanglewood most recently under Ozawa in July 1998; and at Symphony Hall most recently in February 2001 under James Levine—this is the BSO's first preformance of Benjamin Britten's arrangement for reduced instrumentation of the minuet movement.



Benjamin Britten made this arrangement of the second movement of Mahler's Symphony No. 3 in 1941, when he was living in the United States as a conscientious objector following the start of World War II, at a time when Mahler's music was not widely known or performed. The first performance was given by the BBC Scottish Orchestra under Guy Warrack on November 14, 1942, on which occasion it was broadcast by the BBC. Mahler's massive Third Symphony lasts more than an hour and a half, of which the second-movement minuet takes up about eight minutes. He did most of the work on this symphony in the summers of 1895 and 1896, composing the second through sixth movements in the summer of 1895, and the forty-minute first movement the following year. While still working on the piece, he observed that it wasn't quite right to call this work a symphony at all, especially given its unusual form; for him, the idea of "symphony" meant "creating a world with all the technical

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

means available." Later, in a 1907 conversation with Sibelius about "the essence of symphony," he would note that "a symphony must be like the world. It must embrace everything." Perhaps nowhere in the composer's work is this better reflected than in his Symphony No. 3. Though Mahler ultimately chose not to use programmatic headings for the work's individual movements, the eighth and last of the scenarios he devised along the way, dating from August 6, 1896, gives the following titles:

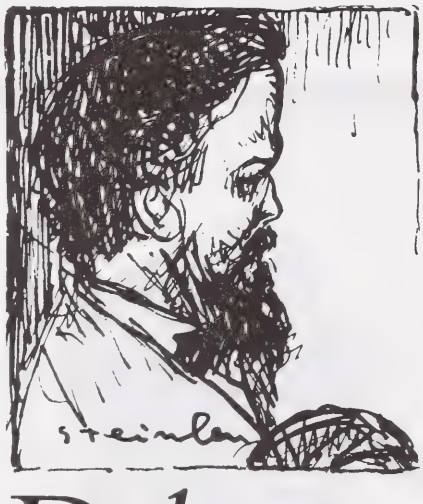
First Part: *Pan awakes. Summer comes marching in*
(Bacchic procession)

Second Part: *What the flowers in the meadow tell me*
What the animals in the forest tell me
What humanity tells me
What the angels tell me
What love tells me

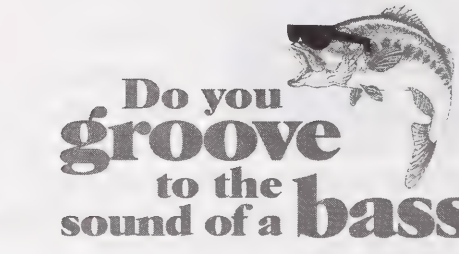
When the score was published, the heading for the second movement became simply "Tempo di Menuetto," with the added instructions (in German) "Very moderate. Don't hurry! Graceful."

A note in the printed edition of Britten's arrangement tells us (for what it's worth) that "According to Erwin Stein, a pupil of Mahler's, inspiration [for the minuet] came

THE BARD MUSIC FESTIVAL
REDISCOVERIES
Twelfth Season



Debussy
and His World
August 10–12
August 17–19
Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf





Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

from an afternoon spent wandering in the woods which were, at that time of the year, a profusion of wild flowers." The note continues:

> The original instrumentation is large and Benjamin Britten, who needs no introduction to the world of music, and who is an ardent admirer of Mahler's work, has reduced this to a modest instrumentation which can easily be played by the regular orchestra.
>
> Britten is himself a master of orchestration, and his work in this particular occasion is of great interest for he has produced an astounding result with a much smaller instrumentation. The piece is thus available to your orchestra repertoire in a form which will make it popular all around.
>
> —Marc Mandel

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 41 in C, K.551, *Jupiter*

First performance: Date unknown; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performances*: February 1885, Wilhelm Gericke cond. *First Tanglewood performances*: July 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 8, 1999, Robert Spano cond.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court.



Mozart's attempt to improve his family's situation during the difficult summer of 1788 is clearly apparent in the "minor" works he was composing at the time, along with the three symphonies that were to be his last in the genre (nos. 39, 40, and 41). The smaller works are all either educational or easy compositions that might be expected to have a good sale when published. It is hardly likely that Mozart would have composed three symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts—concerts that, as far as we know, never actually took place. We can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood among the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts for the benefit of the composer were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. His last symphonies, along with those of Haydn, marked a miraculous decade of Classical-era accomplishment between 1785 and 1795. Among the works that appeared in this period were Haydn's six *Paris* symphonies (1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (1788-89); and the twelve that Haydn wrote for London (1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese Classical symphony was fully established.

—Steven Ledbetter

ARTISTS

David Robertson



David Robertson was named *Musical America*'s Conductor of the Year for 2000, having impressed audiences and critics worldwide with his interpretations of the standard orchestral repertoire, his exceptional affinity for twentieth-century music, and a broad operatic repertoire. With the start of the 2000-2001 season he assumed two new posts—as music director of the Orchestre National de Lyon, and as artistic director of that city's Auditorium, the orchestra's home. This is the first time that both musical posts in Lyon are held by the same person. During 2000-2001, David Robertson made his New York Philharmonic and Boston Symphony debuts and returned to the Philadelphia Orchestra (including a Carnegie Hall concert), the San Francisco Symphony, the Houston Symphony, and the Chicago Symphony. In Europe, he conducted the La Scala Philharmonic, the Gustav Mahler Chamber Orchestra, Munich's Bayerisches Staatsorchester, the Orchestre de Paris, and the Ensemble InterContemporain. In addition to concerts in Lyon, he toured with the Orchestre National de Lyon in Hungary and Italy. Mr. Robertson has conducted many of Europe's leading orchestras, including the London Symphony Orchestra, BBC Symphony, RAI Orchestra of Torino, Florence's Maggio Musicale Orchestra, the Berlin Staatskapelle, Santa Cecilia Orchestra of Rome, the Hallé Orchestra, the Rotterdam Philharmonic, and the Orchestre de Paris. In Japan he has conducted the NHK Symphony. His wide-ranging operatic engagements encompass a repertoire of more than thirty-five operas for companies including the Metropolitan Opera, La Scala, Opera de Lyon, Bayerische Staatsoper, the Châtelet in Paris, Hamburg Opera, and San Francisco Opera. Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. From 1985 to 1987 he was resident conductor of the Jerusalem Symphony Orchestra. From 1992 to 2000, he was music director of the Ensemble InterContemporain in Paris, of which Pierre Boulez is president. In 1997 Mr. Robertson was named a recipient of the Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors for career development. An important aspect of David Robertson's career has been his close connection to student musicians. In addition to leading many outreach programs with the Ensemble InterContemporain, he has worked with students at the Aspen Music Festival and at the Juilliard School. In July 1999 he led the Tanglewood Music Center Orchestra in a performance of Claude Vivier's *Siddartha* during that summer's Festival of Contemporary Music. He made his BSO debut at Symphony Hall this part March.

For a biography of **Dawn Upshaw**, see page 7.

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, August 4, at 8:30
THE GEORGE W. AND FLORENCE N. ADAMS CONCERT

SEIJI OZAWA conducting

RICHARD STRAUSS
Salome, Opus 54
Libretto by Hedwig Lachmann, after Oscar Wilde

Salome, daughter of Herodius DEBORAH VOIGT, soprano
Herodias, wife of the Tetrarch JANE HENSCHEL, mezzo-soprano
Herod Antipas, Tetrarch of Judaea KENNETH RIEGEL, tenor
Jochanaan, the Prophet ALBERT DOHMEN, baritone
Narraboth, a young Syrian CHRISTOPHER VENTRIS, tenor
Page of Herodius KATARINA KARNÉUS, mezzo-soprano
First Jew DAVID CANGELOSI, tenor
Second Jew RICHARD CLEMENT, tenor
Third Jew MARK SCHOWALTER, tenor
Fourth Jew STEVEN GOLDSTEIN, tenor
Fifth Jew MARK RISINGER, bass
First Nazarene REINHARD HAGEN, bass
Second Nazarene MARCEL REIJANS, tenor
First Soldier ALFRED WALKER, bass-baritone
Cappadocian MICHAEL DEVLIN, bass-baritone
Second Soldier RAYMOND ACETO, bass
A Slave LYNNE McMURTRY, mezzo-soprano

Craig Rutenberg, coach and musical assistant
Frank Corliss, rehearsal pianist
Gretchen Mueller, stage manager
Supertitles by Christopher Bergen, copyright 1998
Christopher Bergen Productions
DigiText System courtesy of Virginia Scenic, Chesapeake, VA
and Tally Display Corporation, Nyack, NY
K. Dale White, DigiText field technician
Sonya Knussen, supertitles technician
Platforming supplied by Berkshire Production Resources

NOTES ON THE PROGRAM

Richard Strauss (1864-1949)
Salome

First performance: December 9, 1905, Dresden Court Opera. *First BSO performances*: "Dance of the Seven Veils"—April 1912, Max Fiedler cond. Complete opera—April 1991, Seiji Ozawa cond., Hildegard Behrens (Salome), Mignon Dunn (Herodias), Ragnar Ulfung (Herod), Jorma Hynninen (Jochanaan), Vinson Cole (Narraboth). *First Tanglewood performance*: Final Scene—August 13, 1954, Thomas Schippers, cond., Brenda Leurs, soprano. *Most recent Tanglewood performance*: "Dance of the Seven Veils," Interlude, and Final Scene—August 23, 1987, Seiji Ozawa, cond., Jessye Norman, soprano. *This is the first BSO performance of the complete* Salome *at Tanglewood.*

The story of the death of John the Baptist is told in two almost identical versions in the Gospels of Matthew and Mark:

> For Herod himself had sent forth and laid hold upon John, and bound him in prison for Herodias' sake, his brother Philip's wife: for he had married her. For John had said unto Herod, It is not lawful for thee to have thy brother's wife. Therefore Herodias had a quarrel against him, and would have killed him; but she could not: For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him, he did many things, and heard him gladly. And when a convenient day was come, that Herod on his birthday made a supper to his lords, high captains, and chief estates of Galilee; and when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee. And he sware unto her, Whatsoever thou shalt ask of me, I will give it thee, unto the half of my kingdom. And she went forth, and said unto her mother, What shall I ask? And she said, The head of John the Baptist. And she came in straightway with haste unto the king, and asked, saying, I will that thou give me by and by in a charger the head of John the Baptist. And the king was exceeding sorry; yet for his oath's sake, and for their sakes which sat with him, he would not reject her. And immediately the king sent an executioner, and commanded his head to be brought: and he went and beheaded him in the prison, And brought his head in a charger, and gave it to the damsel: and the damsel gave it to her mother. (*Mark* 6:17-28, King James Bible)

It should be noted in particular that in this, the earliest version of the story, it is Herodias who drives the action; the daughter, whom we know as Salome, is not even given a name.

The death of John the Baptist has long been a subject for painters, and it was a painting that led to the creation of the drama on which Strauss's opera is based. Already dur-

We regret that tenor Siegfried Jerusalem and baritone Falk Struckmann are unable to appear in *Salome* this evening because of illness. We are grateful that Kenneth Riegel and Albert Dohmen were available to appear at short notice.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



ing his Oxford days Wilde had discovered, through the agency of his mentor, the art critic Walter Pater, Flaubert's story *Hérodias*, which was inspired by two paintings by Gustav Moreau. Wilde drew from Flaubert's story extensively in his own work, though his plot is almost the opposite of Flaubert's, for Wilde makes Salome herself the moving spirit of the action.



Wilde read widely on the subject of John the Baptist and looked at all the relevant paintings he could find, including those by Rubens, Leonardo, Dürer, and Ghirlandaio. The only treatments that satisfied him were the two by Moreau, first exhibited in the 1876 Salon. In the first, *Salomé*, the girl prepares to dance before Herod; the second, *L'Apparition*, depicting the climax of the story, made Moreau's reputation. The exotic, almost phosphorescent ripeness of the first painting, the mysterious hieratic attitude of the dancing girl who will so powerfully arouse Herod's passion—these attracted wide attention. Soon after, Flaubert would write his short story and Massenet an opera on Herodias, and J.K. Huysmans described Moreau's *Salomé* in an extended passage of perfervid prose in his most famous novel, *À Rebours* (*Against the Grain*, 1884).

Since the attention given at this time to the story of Salome, Herod, Herodias, and John the Baptist was essentially a Parisian phenomenon, Wilde wrote his play in a poetic French prose (he was almost completely bilingual). At first the play flopped in Paris, and a precious, consciously old-fashioned English translation by Lord Alfred Douglas was banned by the Lord Chamberlain's office, since it represented Biblical characters on stage. In 1901 a German translation by Hedwig Lachmann was a tremendous success at Max Reinhardt's theater in Berlin. Upon seeing this version, Strauss immediately recognized its operatic potential. After briefly considering a verse libretto, he decided instead to set the translation of the original prose (with cuts).

The language of the play—largely retained in the opera—corresponds to a certain extent to that of Maeterlinck, whose dramas are filled with a kind of poetic simplicity, a childish prattle that seems to go nowhere and consist largely of *non sequitur*. (The most familiar example for music lovers is the libretto—in French translation—to Debussy's *Pelléas et Mélisande*.) Wilde's *Salome* employs simple sentences spoken by characters who do not always seem to be addressing one another so much as speaking *past* one another. This simplicity of surface conceals a cunningly contrived pattern of literary motifs that recur time and again.

In Wilde's play, Herodias hates Jochanaan as much as any earlier Herodias, but she takes no overt action to cause his execution. Far from persuading her daughter to rouse Herod's passions with a dance, she is opposed to the entire idea from the first, quite naturally upset at the interest her husband takes in her daughter by an earlier marriage. Only when Salome herself requests, as her reward, the head of Jochanaan, does Herodias enthusiastically praise her wise choice. In Wilde's version, Salome becomes a fascinating and ambiguous figure, still young and chaste, completely inexperienced in any aspect of love, yet at the same time cruel and utterly depraved.

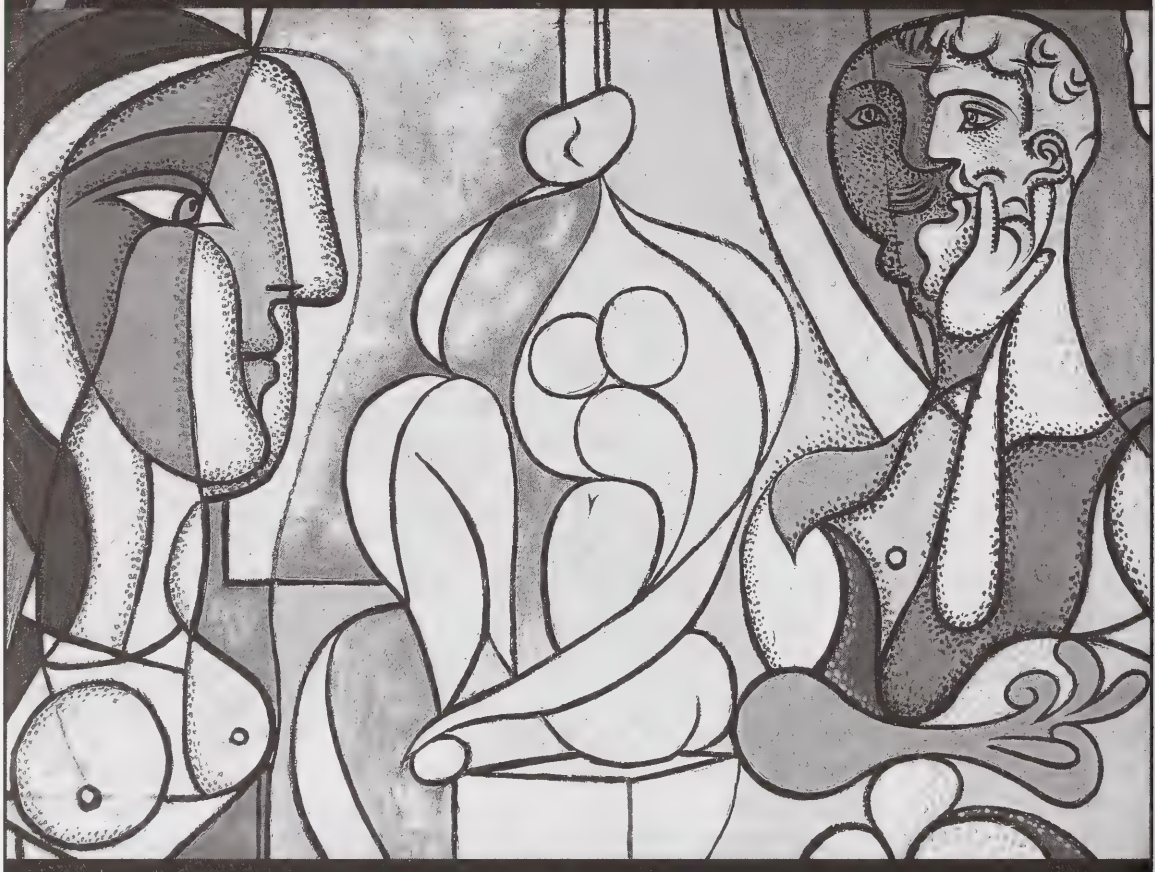
The score took Strauss two years to complete. The exotic subject stimulated him to experiment with harmony and orchestral color, with heightened intensity and emotional force. When Strauss played part of the score for his father, a famous horn player and a notoriously conservative musician, the poor man could only remark, "Oh God, what nervous music. It is exactly as if one had one's trousers full of maybugs."

The first performances of the opera at Dresden were an enormous success, but it faced

Now through September 23

Picasso

THE ARTIST'S STUDIO



Pablo Picasso, *The Sculptor* (detail), 1931, Oil on plywood, Musée Picasso, Paris and Signature © 2001 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Enter the extraordinary world of Picasso's studio, where deals were made, lovers seduced and genius thrived.

Wadsworth Atheneum
Museum of Art

For tickets, call toll free 1-877-600MAIN or visit museumtix.com

Organized by the Wadsworth Atheneum Museum of Art and the Cleveland Museum of Art.
The exhibition is sponsored by Fleet.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
Additional support provided by The Florence Gould Foundation and The Pryor Foundation.
Support for educational programs provided by the J. Walton Bissell Foundation, Inc. and Sotheby's.

The media sponsor is The Hartford Courant.

Fleet

600 Main Street, Hartford (860) 278-2670 **www.wadsworthatheneum.org**

censorship troubles almost everywhere. A single open rehearsal at the Metropolitan Opera shocked so many influential people that it was not heard again there for a quarter-century. Still the opera has long been considered one of the composer's finest achievements, a great theatrical tone poem, symphonic in its construction, with a richly worked tapestry of thematic ideas that grow and develop along with the plot.

The technique is basically Wagnerian—weaving together a constantly developing series of thematic ideas into an elaborate and flexible symphonic web. Strauss's treatment of the orchestra is inventive from beginning to end, continually creating new combinations and sonorities to fit the changing moods and emotional states of the scenes through timbre and harmony. As in the work of Wagner, thematic ideas come to symbolize or recall characters, ideas, and objects; as they appear in the story and take part in its development, the themes connected with them develop, vary, and intertwine.

Salome's "Dance of the Seven Veils" was the last music that Strauss composed for the opera, and clearly intended to be performable as a separate piece. It is, nonetheless, a wonderfully sensuous potpourri of the main themes of the opera, opening with new themes found only here to give it a barbaric local color, but continuing with various seductive ideas, including a slow waltz that culminates in a brilliant *presto* section ending in a wild version of the theme of Salome's lust for Jochanaan. Once Salome holds in her hands the silver charger bearing the head of Jochanaan, Strauss's music erupts in a scene of tremendous emotional release. Salome's moods range from fervor to mystery as she ponders the nature of love in a singularly morbid way. Her love song to Jochanaan from earlier in the opera now reappears, resolving into nostalgia and a chill consideration of the mysterious relationship between love and death.

Having built his score to the climactic moment, the height of Salome's weird ecstasy, Strauss ends it with astonishing speed in a brutal anticlimax. Salome fondles Jochanaan's detached head and Herod, in revulsion, orders all the lights put out. The sudden reappearance of the moon—a constant yet ever-changing presence throughout the opera—illumines the scene as Herod gives the order: "Kill that woman."

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

GUEST ARTISTS

Deborah Voigt (Salome)



Making her Tanglewood debut this evening with her first Salome, American Deborah Voigt came to prominence in the early 1990s and within a few short years became one of the preeminent dramatic sopranos of her generation. Ms. Voigt began the 2000-01 season with two of her most acclaimed roles, the Kaiserin in *Die Frau ohne Schatten* with Deutsche Oper Berlin and the title role of *Ariadne auf Naxos* with Lyric Opera of Chicago. With the New York Philharmonic she sang Strauss's Four Last Songs and in their New Year's Eve Gala. She performed Chrysothemis in *Elektra* with the Metropolitan Opera, Sieglinde in San Francisco Opera's *Ring* cycle, Lady Macbeth in *Macbeth* with Florida Grand Opera, Senta in *Der fliegende Holländer* in Vienna, and *Ariadne auf Naxos* in Vienna, Bilbao, and Munich. This summer she performed with the Seattle Opera singing Agathe in *Der Freischütz*. Ms. Voigt sang in recital in Quebec, in concerts in Sao Paulo, Brazil, and with the MET Orchestra and James Levine on their European tour. Acclaimed for her Strauss roles, Deborah Voigt's breakthrough came in a Boston production of *Ariadne auf Naxos*. Ariadne was her debut role in Munich and in Vienna; she has sung Chrysothemis at the Metropolitan Opera and at the Teatro Colón in Buenos Aires; she will sing the Kaiserin in new productions in Berlin, Vienna, Barcelona, and New York.

She has recorded Chrysothemis with the Vienna Philharmonic (DG) and the Kaiserin with the Dresden Staatskapelle (Teldec), both under Giuseppe Sinopoli. Her Wagner roles include Elsa in *Lohengrin*, Elisabeth in *Tannhäuser*, and Sieglinde in *Die Walküre*; she recorded the role of Senta with Levine for Sony Classical. Her Verdi roles include Amelia in *Un ballo in maschera*, Aida, Lady Macbeth, Leonora in *Il trovatore*, and Leonora in *La forza del destino*. Her concert repertoire ranges from Rossini's *Stabat Mater*, Beethoven's "Ah! Perfido," and Wagner's *Wesendonk-Lieder* to Zemlinsky's *Lyric Symphony* and Berg's *Der Wein* (both of which she has recorded under Sinopoli). Her discography includes Cassandre in a Grammy-winning *Les Troyens* under Charles Dutoit (Decca); Leonore in *Fidelio* under Sir Colin Davis (BMG); and *Eine Florentinische Tragoedie* and Weber's *Oberon* under James Conlon (EMI). She appears regularly in televised events; in addition to international broadcasts of live opera and gala performances. Born near Chicago, Deborah Voigt attended California State University in Fullerton and participated in the Merola Program at the San Francisco Opera. She won a first prize at the Luciano Pavarotti Voice Competition in 1988 and the Gold Medal in the Tchaikovsky International Competition in 1990. In 1992, she was awarded the prestigious Richard Tucker Award. Ms. Voigt's interests include her devotion to bringing the beauty of music to children, which she pursues through master classes and other programs coordinated by Young Audiences. She made her Boston Symphony Orchestra debut at Symphony Hall in December 1991 in performances of Mozart's *Requiem*, returning only two months later to substitute at short notice for Jessye Norman in Verdi's *Requiem*, her most recent appearance with the orchestra.

Jane Henschel (Herodias)



Mezzo-soprano Jane Henschel was born in Los Angeles, studied at the University of Southern California and subsequently moved to Germany. In concert she has appeared with the Berlin Philharmonic, London Symphony, BBC Symphony and Philadelphia orchestras, the Orchestre de la Suisse Romande and the Orchestre de Radio France under Ozawa, Conlon, Maazel, Janowski, Colin Davis, Andrew Davis, and Schoenwandt. Her recordings include Krása's *Verlobung im Traum* under Zagrosek (Decca), *The Rake's Progress* under Ozawa (Philips Classics) and Albeniz's *Merlin* with Domingo (Decca). She made her debut at the Netherlands Opera as the Amme in *Die Frau ohne Schatten*, a role she repeated in her debut at the Royal Opera House, Covent Garden, under Bernard Haitink and which she has since sung in Los Angeles, Munich, and Vienna. At Covent Garden she has sung Fricka and Waltraute under Haitink, Ulrica in *Un ballo in maschera* under Gatti, Klytemnestra under Thielemann, and Mrs. Grose in *The Turn of the Screw* under Sir Colin Davis; at La Scala she has sung Herodias under Chung, Cassandre in *Les Troyens* under Sir Colin Davis and Waltraute under Muti. She sang Baba the Turk in *The Rake's Progress* for her debuts at the Glyndebourne, Saito Kinen, and Salzburg festivals and with the Boston Symphony Orchestra. She has sung Brangäne for the Los Angeles Opera and the Paris Opera, Elektra for the San Francisco Opera, *Erwartung* for the New Zealand Festival, Beroe in Henze's *The Bassarids* in Madrid, Waltraute in Japan under Ozawa, and the Zia Principessa in *Suor Angelica* with the Royal Concertgebouw Orchestra and Chailly. Most recently she has appeared in new productions of *Dialogues des Carmélites* for the Netherlands Opera, Geneviève in *Pelléas et Mélisande* under Ozawa in Japan, *Katyá Kabánova* for the Salzburg Festival, and *Die Frau ohne Schatten* for the Deutsche Oper, Berlin under Thielemann. Her current and future engagements include Herodias, Klytemnestra, and Ortrud for the Bavarian State Opera, Munich, and the Amme, Klytemnestra, and Ortrud for the Deutsche Oper, Berlin. She sings the Amme in Vienna, Paris, and London, the Kostelnicka with Ozawa in Japan and Quickly with Zubin Mehta in Vienna. Ms. Henschel's ap-

pearances in Stravinsky's *The Rake's Progress* at Symphony Hall in December 1995 were her only previous performances with the orchestra. This is her Tanglewood debut.

Kenneth Riegel (Herod)



Kenneth Riegel was born in West Hamburg, Pennsylvania and first came to the attention of the international music world in the New York premiere of Henze's *The Young Lord*. Since then, he has sung at the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Vienna State Opera, Salzburg Festival, La Scala, Rome Opera, Florence's Teatro Cornmunale, Bologna's Teatro Communale, Covent Garden, Deutsche Oper Berlin, Hamburg Staatsoper, Bavarian Staatsoper, Bonn Opera, Geneva Opera, and Brussels Opera. Mr. Riegel was the first American tenor to portray the title roles of *Faust* and *Les Contes d'Hoffmann* at the Paris Opera. Also at the Paris Opera he created the role of Alwa in the world premiere of the completed three-act version of Berg's *Lulu*, (a role he repeated at the Met for a live nationwide telecast), and in 1983 created the role of the Leper in the world premiere of Messiaen's *St. François d'Assise*. On film, Kenneth Riegel performed Don Ottavio in Joseph Losey's *Don Giovanni* and Prince Shuisky in *Boris Godunov* directed by Andrzej Zulawski. His discography includes a Grammy award-winning disc of Orff s *Carmina burana* with Michael Tilson Thomas and the Cleveland Orchestra; Liszt's *Faust* Symphony with Leonard Bernstein and the Boston Symphony, *Lulu* conducted by Boulez, Arthur Lourie's *Little Gidding*, and Mahler's Symphony No. 8 with Leonard Bernstein and the Vienna Philharmonic on Deutsche Grammophon; Mahler's Symphony No. 8 with Seiji Ozawa and the BSO on Philips and with Eliahu Inbal and the Frankfurt Radio Orchestra on Denon; a Grammy-winning *Damnation de Faust* with Solti conducting the Chicago Symphony Orchestra and *Salome* with Christoph von Dohnányi conducting the Vienna Philharmonic on Decca; the first recording of Zemlinsky's *Der Geburtstag der Infantin* with Gerd Albrecht and the Berlin Radio Symphony on Koch-

Destination Imagination



Richard Easton in *Camelot*

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL

73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

Experience Kripalu — the ultimate retreat for body & soul



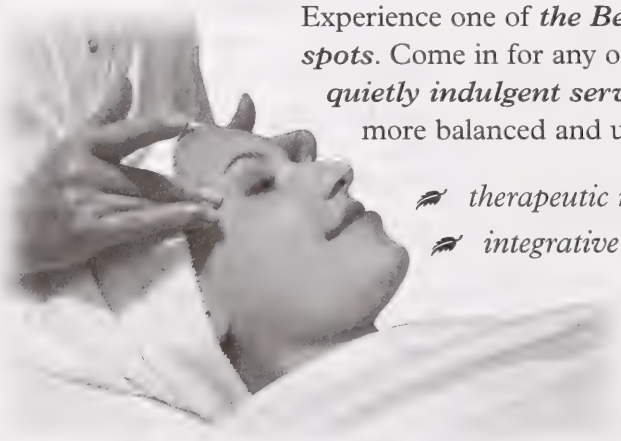
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

Schwann, and most recently *Gurrelieder* with Giuseppe Sinopoli conducting the Dresden Staatskapelle on Teldec. His recent engagements include *Wozzeck* at the Florence May Festival, at San Francisco Opera, at the Aspen Festival, and at the Metropolitan Opera; *Salome* at the Santa Fe Festival, at the Glimmerglass Opera Festival, and in concert performances at Teatro del Liceu and with the Philharmonia Orchestra at the Megaron in Athens; *Elektra* at Teatro Real in Madrid and at the Metropolitan Opera; Henze's *The Bassarids* at Teatro Real; Schoenberg's *Gurrelieder* with the Spanish National Orchestra in Madrid, and the world premiere of Friedrich Cerha's *Nachtgesang* at Vienna's Musikverein with the composer conducting the Vienna Radio Orchestra. He recently gave the world premiere of Lourie's song cycle *Little Gidding* and created the role of Titorelli in the world premiere of Philippe Manoury's *K* at the Paris Opera de Bastille. In 2001-02 he appears at the Bruckner Festival in Linz in concert performances of Weill's *The Rise and Fall of the City of Mahagonny* under H.K. Gruber, returns to the Paris Opera de Bastille in a revival of *Wozzeck* under James Conlon, and appears at the Hawaii Opera Theatre in a new production of *Salome*. Kenneth Reigel made his BSO debut at Tanglewood in August 1971 and appeared frequently with the orchestra through the 1982 season. His most recent appearance with the BSO was as the Leper in Three Tableaux from *St. François d'Assise* in April 1986.

Albert Dohmen (Jochanaan)



Making his BSO and Tanglewood debuts this evening, German bass-baritone Albert Dohmen already looks back on many years of international career. One highlight is his portrayal of the title role in *Wozzeck* at the Salzburg Easter and Summer festivals 1997. He has worked with such notable conductors as Zubin Mehta, Claudio Abbado, Antonio Pappano, and the late Giuseppe Sinopoli. His operatic portrayals include Kurwenal in *Tristan und Isolde* at the Maggio musicale di Firenze and in Berlin, Pizarro in *Fidelio* with the Israel Philharmonic, and recordings of Kommandant in Strauss's *Friedenstag* with the Staatskapelle Dresden and Musiklehrer in *Ariadne auf Naxos*, both for Deutsche Grammophon. He will sing Amfortas in *Parsifal* in Berlin and at the Salzburg Easter Festival in 2002, and at the Paris Opera Bastille in 2003. He makes his Paris Opera debut singing the title role of *The Flying Dutchman* in 2002. This past season he sang Scarpia at Covent Garden and for his Brussels debut, Jochanaan in *Salome* at Nederlandse Opera and under Valery Gergiev at the Zurich Opera, and his début as Escamillo in *Carmen* at the Vienna State Opera. Albert Dohmen has sung the role of Wotan/Wanderer in complete *Ring* cycles in Trieste and in Genève, and is scheduled for performances at Deutsche Oper Berlin and at the Vienna State Opera in future seasons. Also in Vienna he will appear in the roles of Jochanaan and Pizarro. Other engagements will take him to Munich and Hamburg for Kaspar in *Der Freischütz* and Pizarro in Munich. Albert Dohmen has been acclaimed for his concert performances as well. He has sung Brahms's *Requiem* at the Ravenna Festival, Fauré's *Requiem* at the Wiener Musikverein under Georges Prêtre, *Elias* at the Zurich Festival Weeks, and Frank Martin's *Sinfonische Gesänge* under Gennady Rozhdestvensky. Last



month he sang Haydn's *The Creation* under Maazel with the Bavarian Radio Symphony Orchestra. He will sing Beethoven's Ninth Symphony with Myung-Whun Chung, concert performances of *Fidelio* with Mehta and the Israel Philharmonic, *Oedipus Rex* with Chailly at the Concertgebouw in Amsterdam, and Schumann's *Faustszenen* at Berlin's Philharmonie with Abbado. His discography includes Zemlinsky's *Florentinische Tragödie* with the Concertgebouw under Riccardo Chailly and *Die Frau ohne Schatten*, *Fidelio*, and *Meistersinger* under the baton of Sir Georg Solti.

Christopher Ventris (Narraboth)



Tenor Christopher Ventris, who makes his BSO and Tanglewood debuts this evening, recently made a critically acclaimed U.S. debut in the title role of *Parsifal* for the San Francisco Opera. Born in London, the British tenor made his debut at Glyndebourne as Vanya Kudryash in *Kátya Kabánova*, followed by Tom Rakewell in *The Rake's Progress*, Steva in *Jenůfa*, and Janek in *The Makropulos Case*. He has also sung with Opera North and English National Opera and with Leipzig Opera as Steuermann in *Der fliegende Holländer* and Narraboth in *Salome*; at Geneva Opera in *Die Zauberflöte*; and at Covent Garden as Kudryash and as Jack in *The Midsummer Marriage*. The latter was also his debut role with Bayerische Staatsoper. A successful portrayal of Lensky in *Eugene Onegin* at De Vlaamse Opera was followed by his first Parsifal. Highlights of his most recent engagements include Parsifal in Bonn and Santiago de Chile; Florestan in *Leonore* in Lausanne; Max in *Der Freischütz* in Cologne and for his debut at La Scala; Jenik in *The Bartered Bride* at Covent Garden; Sergej in *Lady Macbeth of Mtsensk* in Brussels, Madrid, and Buenos Aires; Manolios in Martinů's *The Greek Passion* in Bregenz; Steva in *Jenůfa*, and Erik in *Der fliegende Holländer* in Antwerp, as well as the American premiere of Hans Werner Henze's *Venus and Adonis* for the Santa Fe Festival. His plans include Dimitri in *Boris Godunov* in Amsterdam, Siegmund in *Die Walküre* in Cologne, Lohengrin in Bologna, Sergej in *Lady Macbeth of Mtsensk* in Geneva, Barcelona, Covent Garden, and in San Francisco, as well as his debut at the Metropolitan Opera in *Jenůfa*.

Katarina Karnéus (Page)



Born in Stockholm, mezzo-soprano Katarina Karnéus studied at Trinity College of Music in London and at the National Opera Studio, sponsored by the Welsh National Opera and the Glyndebourne Festival Opera. In 1994 she was the recipient of the Christine Nielsen Award and in 1995 she won the Cardiff Singer of the World Competition. Internationally active as a concert and recital singer, recent engagements have included the Proms in London with Rafael Frühbeck de Burgos, the Salzburg Festival with Sir Roger Norrington, the Edinburgh Festival with Sir Charles Mackerras, and a concert at Buckingham Palace with Franz Welser-Möst. She appears regularly in recital at the Wigmore Hall. Future recital appearances include the Monnaie in Brussels, the Concertgebouw in Amsterdam, and the Châtelet in Paris. In March 2001 she made her New York recital debut at Lincoln Center. Other concert engagements include Berlioz's *Le Mort de Cléopatre* in the Concertgebouw Amsterdam and Schoenberg's *Gurrelieder* in Dusseldorf. Operatic engagements in recent seasons have included Brussels (Cherubino), the Glyndebourne Festival (Dorabella), the Opéra National de Paris (Dorabella and Meg Page), the Opéra-Comique Paris (Rosina in *The Barber of Seville* and the title role in *Carmen*), Welsh National Opera (Octavian, Sesto in *La Clemenza di Tito*, Angelina in *La Cenerentola*, Rosina, and Cherubino) and Netherlands Opera. In 1999 she made her debuts at the Metropolitan Opera in New York singing Varvara in *Katyá Kabánova* and for the Bayerische Staatsoper singing Annio in *La clemenza di Tito*. She returned to the Bayerische Staatsoper in 2000 for Sesto in *La clemenza di Tito*. Future engagements include the title role in Gluck's *Orfeo* for Welsh National Opera, the title role in *La Belle Hélène* at the Châtelet in Paris, Marguerite

in *La Damnation de Faust* for the Geneva Opera, Cherubino for Netherlands Opera, Cherubino, Sesto in *La Clemenza di Tito* and Sesto in *Giulio Cesare* for the Bayerische Staatsoper, Annio at Covent Garden, Olga in *Eugene Onegin* for the Met, and Adalgisa in *Norma* for the Houston Grand Opera. EMI has just released her first solo recital disc of songs by Mahler, Strauss, and Marx, accompanied by Roger Vignoles. Also just released on EMI are Ravel's *Chansons Madécasses* with Stephen Kovacevich, Emmanuel Pahud, and Truls Mørk. Ms. Karnéus made her Boston Symphony debut in last month's performance here of Stravinsky's *Pulcinella* under Robert Spano.

David Cangelosi (First Jew)



American tenor David Cangolesi has firmly established himself in the prominent opera companies of the United States and abroad with excellent singing and his winning characterizations of the character tenor roles. A former member of the Lyric Opera Center for American Artists, Mr. Cangelosi made his Lyric Opera of Chicago debut in *Salome* (First Jew); other roles with the company include Goro in *Madama Butterfly*, Tanzmeister in *Ariadne auf Naxos*, Monostatos in *Die Zauberflöte*, Bardolfo in *Falstaff*, and Dancairo in *Carmen*. Career highlights include Beppe in *I Pagliacci* with Placido Domingo and the Washington Opera, telecast on PBS's "Live from Kennedy Center," and his Carnegie Hall debut with the Cleveland Orchestra as Torquemada in Ravel's *L'Heure espagnole* under Pierre Boulez. He sang Spoletta in a new CD/film project of *Tosca* premiering at the Venice Film Festival in September 2001. Recent debuts include Gastone in *La Traviata* at the Paris Opera Bastille and Sellem in *The Rake's Progress* with San Francisco Opera. Other roles include Don Juan in *Don Quichotte* (Washington Opera), Tybalt in *Romeo et Juliette* (Washington Opera), Pang in *Turandot* (Lyric Opera of Chicago), Sam Sharkey in *Paul Bunyan* (New York City Opera, telecast on PBS), Arnalta in *The Coronation of Poppea* (Utah Opera), Basilio in *Le nozze di Figaro* (Berkshire Opera), and the four



character tenor roles in *The Tales of Hoffman* at Chicago's Grant Park Music Festival. Mr. Cangelosi has also sung Goro in *Madama Butterfly* with Opera Theatre of St. Louis and The Magician in Menotti's *The Consul* with the Berkshire Opera, which was recorded for Newport Classics. Cangelosi will continue his close association with the Lyric Opera of Chicago with roles that include Little Bat in *Susannah*, Tobias in *Sweeney Todd*, Mr. Buchanan in *Street Scene*, and Squeak in *Billy Budd*. He will return to the Paris Opera for *Die Zauberflöte* and *Le nozze di Figaro*. Additional upcoming engagements include Cassio in *Otello* for Nashville Opera, Tanzmeister in *Ariadne auf Naxos* for Lake George Opera, and Monstatos in *Die Zauberflöte* with the Springfield Symphony. He makes his Boston Symphony Orchestra debut this evening.

Richard Clement (Second Jew)



Richard Clement is recognized as one of the leading young American lyric tenors for his operatic, concert, and recital singing. After appearing last summer with the Boston Symphony Orchestra in a concert performance of Act III of Verdi's *Falstaff* he joined the orchestra for its gala concert celebrating the centennial of the BSO's Symphony Hall in October. This past season he appeared with the National Symphony for Beethoven's Symphony No. 9 and joined the Czech Philharmonic for a performance and recording of Toch's *Cantata of the Bitter Herbs*. He sang Tamino in the Belgian De Vlaamse Opera's *Die Zauberflöte*, made his Detroit Symphony debut in Bach's B minor Mass, and returned to the Brooklyn Academy of Music for Jonathan Miller's acclaimed, staged-version of Bach's *St. Matthew* Passion. Richard Clement's recent seasons have included role debuts as Nadir in *The Pearl Fishers* with Opera Lyra Ottawa and as Mao Tse-tung in John Adam's *Nixon in China* with the Brooklyn Philharmonic. Recent orchestral performances include those with the American Symphony Orchestra in Rachmaninoff's *The*



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could bear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

Bells and with New York Choral Society in Dvořák's *Stabat Mater* at Carnegie Hall, with the Montreal Symphony for Stravinsky's *Oedipus Rex*, St. Paul Chamber Orchestra for Haydn's *Seven Last Words of Christ*, and the Israel Philharmonic for Mendelssohn's *Die erste Walpurgisnacht*. He has appeared with the orchestras of Cleveland, Philadelphia, Houston, Montreal, Atlanta, Boston, Toronto, Cincinnati, and Colorado, and with such noted conductors as Wolfgang Sawallisch, Bobby McFerrin, Christopher Hogwood, Charles Dutoit, Carlo Rizzi, John Mauceri, Marin Alsop, and James Conlon. Mr. Clement recently received his third Grammy for a recording of Britten's *War Requiem* with the Washington Choral Society. His discography includes a Grammy-winning recording with Robert Shaw and the Atlanta Symphony and Chorus of music by Bartók, Barber, and Vaughan Williams; Tchaikovsky's *Pique Dame*, and Purcell's *Dido and Aeneas* with Boston Baroque. Richard Clement studied voice at Georgia State University and at the Cincinnati Conservatory, where he received his master of music degree. He was a Tanglewood Music Festival Fellow in 1990 and 1991, a member of the Houston Grand Opera Studio in the 1991-92 season, and a winner of a 1994 Richard Tucker Music Foundation Jacobson Study Grant.

Mark Schowalter (Third Jew)

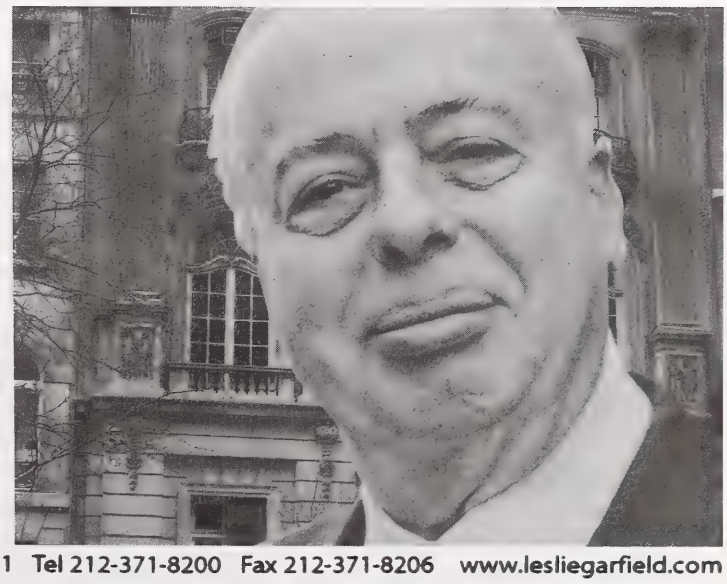


Tenor Mark Schowalter is at home on both the concert and operatic stages. He has performed with such noted conductors as James Levine and Valery Gergiev at the Metropolitan Opera, Seiji Ozawa at Tanglewood, Mstislav Rostropovich with the National Symphony, Christopher Hogwood, Raymond Leppard, and Hugh Wolff with the St. Paul Chamber Orchestra, and Charles Dutoit at the Festival International de Lanaudière. Now in his fourth season at the Metropolitan Opera, he was heard as Jacquino in Beethoven's *Fidelio* as well as Beelzebub in the new production of Busoni's *Doktor Faust*. In addition to his Met engagements, his recent operatic appearances include Tamino in *Magic Flute* with the Minnesota Orchestra, Nemorino in *Elixir*

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)



Leslie J. Garfield & Co., Inc.

Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

of Love with North Star Opera, Ferrando in *Così fan tutte* with Ex Machina Music Theater, Kasper in *Amahl and the Night Visitors* with St. Paul Chamber Orchestra, Bastien in *Bastien und Bastienne* with the National Symphony and Berkshire Opera, Rev. Miles in Stephen Paulus's *Summer*, and Zen in Elliott Carter's *What's Next?* Recent concert appearances include the Lincoln Symphony in Mozart's *Requiem*, Charlotte Symphony in *Messiah*, Youngstown Symphony in *Messiah* and Berlioz's *L'Enfance du Christ*, Alabama Symphony in Bach's *St. Matthew* Passion, Minnesota Oratorio Society in Beethoven's *Missa Solemnis*, St. Paul Chamber Orchestra in Bach's *St. John* Passion, Beethoven's Mass in C, and *Messiah*, the Aspen Festival in *Oedipus Rex*, Minnesota Orchestra in Mozart's *Requiem*, Oregon Bach Festival in Bach's *Magnificat* and *St. Matthew* Passion, Harrisburg Symphony in Haydn's *The Creation*, Minnesota Oratorio Society in Dvořák's *Stabat Mater* and Handel's *Saul*, and Fargo-Moorhead Symphony in *Carmina burana.* An advocate of contemporary music, he has premiered roles in such twentieth-century operas as Elliott Carter's *What's Next?*, Stephen Paulus's *Summer* and *The Three Hermits*, Randall Davidson's *The Fourth Wiseman*, and the American premiere of Kurt Weill's *Eternal Road* with the Plymouth Music Series of Minnesota. Tanglewood audiences will recognize him from his appearances in the TMC's productions of *Peter Grimes* in 1996 and *Les Mamelles de Tiresias* in 1997.

Steven Goldstein (Fourth Jew)



Tenor Steven Goldstein, a native of New York, began his career as an actor before extending his scope to include the opera stage. This past season he performed at the New York City Opera as Don Curzio in *Le nozze di Figaro*, Victorin in *Die tote Stadt*, and Borsa in *Rigoletto*, He also sang Squeak in *Billy Budd* in Seattle. Past engagements include the Male Chorus in Britten's *The Rape of Lucretia*, Le Mari in *Les Mamelles de Tirésias*, Pedrillo in *The Abduction from the Seraglio*, Sam in *Street Scene*, and Little Bat in *Susannah* in Tel Aviv; Squeak, Monostatos in *Die Zauberflöte*, and First Jew in *Salome* with Los Angeles Opera; Don Basilio in *Le nozze di Figaro* with Vancouver Opera and Cleveland Opera, and Six Ten Minute Operas with the EOS Orchestra. He created the role of Asa Skinner in the premiere of Libby Larsen's *Eric Hermannson's Soul* with Opera Omaha; other new operas he has premiered include Gerald Busby's *Orpheus in Love*, James Sellars's *The World is Round*, and *The Bundle Man* by Marshall Coid. His acting credits include productions with the Lincoln Center Theatre, the Atlantic Theater Company, The McCarter Theater (in a revival of *Glengarry Glen Ross*), and the La Jolla Playhouse, and in the films *The Untouchables*, *House of Games*, *Homicide*, and *Things Change*. This is his Boston Symphony debut.

Mark Risinger (Fifth Jew)



Bass Mark Risinger has appeared on both sides of the Atlantic in concert, opera, and recital in repertoire ranging from the early Baroque to the present. His recital programs have covered song cycles from Schubert's *Winterreise* to Ned Rorem's *War Songs*. He has sung in oratorios including Handel's *Joseph and His Brethren*, *Hercules*, and *Messiah*, Bach's *Johannes-Passion*, and Haydn's *The Creation*, as well as in Beethoven's *Missa Solemnis* and Ninth Symphony, Rossini's *Stabat Mater*, and Verdi's *Requiem*. Recent operatic performances include roles in *Rodelinda*, *Don Giovanni*, *Così fan tutte*, *Iphegenie en Tauride*, *La Cenerentola*, *Rigoletto*, *Don Carlo*, *La Traviata*, *Les Contes de Hoffmann*, *Roméo et Juliette*, *Tosca*, and *Salome*, with companies including Boston Lyric Opera, Connecticut Opera, Glimmerglass Opera, Santa Fe Opera, and Boston Baroque. Upcoming engagements include Beethoven's Ninth Symphony with the Fort Worth Symphony Orchestra, Bartók's *Bluebeard's Castle* with the New England Philharmonic, Mahler's Eighth Symphony with the Eugene Symphony Orchestra, and *Les Contes de Hoffman* with Connecticut Opera. His recordings appear on the Northeastern, Koch, and Telarc labels. He last appeared

with the Boston Symphony Orchestra in concert performances of Oliver Knussen and Maurice Sendak's *Where the Wild Things Are* in November 1999 with Knussen conducting.

Reinhard Hagen (First Nazarene)



German bass Reinhard Hagen is a regular guest artist of many of Europe's leading opera companies and orchestras. Following his studies in Karlsruhe, he won several important international singing competitions and was engaged by Professor Götz Friedrich to become a member of the Deutsche Oper Berlin for the 1994-95 season. His roles with that company include Pogner, Sarastro, Gremin, Ramphis, and Rocco. He has appeared with the Hamburg and Munich operas, in Werner Herzog's production of *Tannhäuser* in Sevilla as Landgraf, and in his first Rocco in *Fidelio* in Venice. He sang with the San Francisco Opera in *Don Carlos* and as Fasolt in *Das Rheingold* and Hunding in *Die Wälküre* under Donald Runnicles and returned for *Don Giovanni* and *Parsifal.* He appeared as King Heinrich in *Lohengrin* for his San Diego Opera debut, and will return there for Rocco in *Fidelio* in 2003. Equally at home on the concert stage, Reinhard Hagen has appeared with the Bavarian Radio Symphony in Jerusalem under Maazel, with the Leipzig Gewandhaus Orchestra under Blomstedt in televised concerts in Vienna and Strasbourg, Beethoven's *Missa Solemnis* with the Berlin Philharmonic under James Levine, and Shostakovich's Symphony No. 14 in Berlin and Monte Carlo with the Leipzig Gewandhaus Orchestra under Marek Janowski. In 1995 he sang under Sir Georg Solti in Haydn's *The Creation* with the Bavarian Radio Symphony Orchestra. He has sung in recent engagements at the Montreux Festival, with the Bavarian Radio Symphony under Maazel, with the Dresden Staatskapelle under Sinopoli, with the New York Philharmonic under Kurt Masur at the Canary Islands Festival, and in Haydn's *The Seasons* at Santa Cecilia in Rome with Wolfgang Sawallisch. He made his Teatre Liceu, Barcelona debut as Sarastro this past season, as well as his Glyndbourne debut as Rocco. Upcoming performances include his Prinzregententheater Munich debut in *Luisa Miller* under Maazel, appearances at La Scala and Paris's Théâtre Châtelet, and his Los Angeles Opera debut as Sarastro at the invitation of Placido Domingo. He makes his Dallas Opera debut in the 2002-03 season. Among his recordings are his performance of Sarastro under William Christie (Erato) and Bach cantatas under John Eliot Gardiner (Deutsche Grammophon). Reinhard Hagen's only previous appearance with the BSO came in last summer's performance of Beethoven's Ninth Symphony under Rafael Frühbeck de Burgos.

Marcel Reijans (Second Nazarene)



Dutch tenor Marcel Reijans came to worldwide attention as the representative of The Netherlands in the 1997 Cardiff Singer of the World Competition. Under the auspices of the National Reisopera he gave his first performances as Don Ottavio in *Don Giovanni*, the title role of Monteverdi's *Orfeo*, and Kudrjas in *Katyá Kabánova*. At Opera Zuid, he performed Janek in *The Makropolous Case* and Ernesto in *Dón Pasquale*. His Netherlands Opera debut came as Tchekalinsky in *Pique Dame* under Semyon Bychkov; he returned to the company for Evadre in *Alceste* and Seeman in *Tristan und Isolde*; in 2002 he is scheduled to sing Chevalier de la Force in *Les Dialogues des Carmélites* and Janek in *The Makropolous Case*. He first appeared with VARA in *Lucia di Lammermoor* and returns there for *Daphne*. He sang Camille in a concert version of *The Merry Widow* at the Concertgebouw. He has performed operatic roles at the Hamburg Staatsoper and at the festivals of Schwetzingen, Montreux, Innsbruck, and Aix-en-Provence, the latter under Simon Rattle. In the U.S., Marcel Reijans participated in the San Francisco Opera Merola program and in a Western Opera Theater tour of the country. He has sung with Opera Company of Philadelphia, Opera Theatre of Saint Louis, New York City Opera, and Boston Lyric Opera. He returned to Opera Theatre of Saint Louis this past spring for

the title role in Rameau's *Hippolyte et Aricie*. A protégé of Elly Ameling, he has appeared in recital at the Concertgebouw and at the Gratchen and Orlando festivals. Mr. Reijans is an alumnus of the International Opera Centrum Amsterdam and studied with Margreet Honig. He holds a master's degree from the Curtis Institute where he studied with Marlena Malas and Mikael Eliesen, and holds master's degrees in political science and communication science from the University of Mijmegen. He also attended the Sweelinck Conservatory. He won a First Place in the 1996 Cristina Deutekom Competition and was a finalist in the 1995 Luciano Pavarotti Competition. He lives in Amsterdam with his wife Catherine, an American flutist.

Alfred Walker (First Soldier)



Bass-baritone Alfred Walker, a New Orleans native, joined the Metropolitan Opera Lindemann Young Artist Development Program in the fall of 1997 after being named a regional finalist of the 1996 Metropolitan Opera National Council Auditions. He made his Met debut during the 1997-98 season as Gregorio in *Roméo et Juliette* and appeared during the 1998-99 season in performances of *Samson et Dalila*. During the past season he appeared in featured roles in *Fidelio*, *Pelléas et Mélisande*, *Doktor Faust*, *Samson et Dalila*, and *The Gambler*. In the coming season he will perform in *Idomeneo*, *Wozzeck*, *Eugene Onegin*, *Madama Butterfly*, and *Rigoletto*. He made his Wolf Trap Opera Company debut as Nick Shadow in *The Rake's Progress* and has sung the Sprecher in *The Magic Flute*. He has also sung with New Orleans Opera, Gold Coast Opera, Boston Lyric Opera, Opera Theatre of Saint Louis, and Aspen Opera Theater. Concert engagements include Verdi's *Requiem* and Handel's *Messiah* with the Louisiana Philharmonic as well as Haydn's *The Creation* and Mendelssohn's *Elijah* at the Pensacola Choral Society. Alfred Walker holds degrees in theater and psychology from Dillard University. He attended graduate school at Loyola University and studied at the Academy of Vocal Arts. Future roles include Leporello with Opera North, Publio in *La clemenza di Tito* with the Minnesota Opera, and Ferrando in *Il Trovatore* with Tulsa Opera. He was a prizewinner in the Houston Opera Studio's Eleanor McCollum Competition for Young Singers in 1997. He makes his BSO debut this evening.

Michael Devlin (Cappadocian)



Internationally renowned bass-baritone Michael Devlin's most recent and upcoming engagements include a return to the Met for *Wozzeck*, *Capriccio*, *La Traviata*, *Midsummer's Night Dream* and *Moses und Aaron*, a return to Chicago for *Rise and Fall of the City of Mahagonny*, *Susannah*, and *Tristan und Isolde*, Santiago and Amsterdam for *Wozzeck*, *Cardillac* in Genoa, *The Ballad of Baby Doe* in New Orleans, *Katyá Kabánova* in St. Louis, *Manon* in Atlanta, *Regina* at the Chautauqua Opera, as well as concerts with the Boston, Wichita, and Seattle Symphonies. This summer he performs with Opera Theatre of St. Louis in *Miss Havisham's Fire*. He has sung Berio's *Un re in ascolto*, Menotti's *The Consul* and *Salome* in Chicago, and *Moses und Aaron* in Amsterdam and at the Salzburg Festival. He has appeared at the Arena di Verona and in Amsterdam, Long Beach, at Carnegie Hall, in Madrid in *Wozzeck*, in Israel in *Faust*, in *Pelléas et Mélisande* at the Metropolitan, and in concerts including Lincoln Center's Mostly Mozart Festival. Mr. Devlin made his Metropolitan Opera debut in 1978 as Escamillo in *Carmen* and returned there as *Eugene Onegin*, Mephistofeles in *Faust*, Jochanaan in *Salome*, Bluebeard in *Bluebeard's Castle*, and as the Four Villains in *The Tales of Hoffmann*. His Peter in *Hansel and Gretel* and Falke in *Die Fledermaus* were telecast on "Live From the Met." He has sung *Don Giovanni* in Munich, Frankfurt, Hamburg, Prague, Covent Garden, San Diego, and Santa Fe; he made his debut with the San Francisco Opera as Golaud in *Pelléas et Mélisande* and starred in Dallapiccola's *Il prigioniero.* Mr. Devlin has appeared with the New York City Opera in numerous leading

roles, as well as at the Chicago, Seattle, Houston, Barcelona, Glyndebourne, Brussels, Aix-en-Provence, Monte Carlo, and Paris operas. He has appeared with every major orchestra in the U.S. including the New York and Los Angeles philharmonics and the orchestras of Philadelphia, Indianapolis, Chicago, Cincinnati, San Francisco, Minnesota, St. Louis, and Boston. He can be heard on videos and recordings including Haydn's *Mass in Time of War* with Bernstein, *Julius Caesar*, Haydn's *L'infideltà delusa*, and Rameau's *Dardanus* as well as the newly released recording of *Moses und Aaron* on Deutsche Grammophon. Michael Devlin made his BSO debut in April 1976; his only previous Tanglewood appearance was with the Tanglewood Music Center Orchestra in Leonard Bernstein's *Songfest* during the Bernstein Memorial Concert in August 1998.

Raymond Aceto (Second Soldier)



In the 2000-01 season American bass Raymond Aceto returned to the Seattle Opera as Raimondo in *Lucia di Lammermoor* and sang Basilio in *The Barber of Seville* and Fafner in *Siegfried* with the Dallas Opera. He also sang Basilio with Lyric Opera of Chicago and Titurel in the Metropolitan Opera's *Parsifal* under James Levine. He finished the season in San Franscisco as the King in *Aida* and Pietro in *Simon Boccanegra*. His roles in past seasons have included Pistola in *Falstaff*, Banquo in *Macbeth*, the High Priest in *Nabucco*, and Alaska Wolf Joe in *Rise and Fall of the City of Mahagonny* at Chicago Lyric Opera, Daland in *Der fliegende Holländer* with the Canadian Opera Company, Colline in *La bohème* with Baltimore Opera, Nourabad in *The Pearl Fishers* with Cleveland Opera, and Sparafucile in *Rigoletto* with Santa Fe Opera. He has appeared with Netherlands Opera, L'Opéra de Montréal, Opera Company of Philadelphia, at the Spoleto USA Festival, Cincinnati Opera, Opera Delaware, Kentucky Opera, and Opera Theatre of Saint Louis, among others. He participated in Seiji Ozawa's recording of *The Rake's Progress* with the Saito Kinen Orchestra in Japan and recorded the role of Capellio in *I Capuleti et i Montecchi* under Donald Runnicles with the Scottish Chamber Orchestra and Chorus. Mr. Aceto has appeared in concert in Mahler's Eighth Symphony, *Pulcinella*, and *L'Enfant et les sortilèges* with the San Francisco Symphony under Michael Tilson Thomas, Beethoven's Mass in C with the Cleveland Orchestra and Leonard Slatkin, Beethoven's Ninth Symphony in Toronto, and in concert performances of *Carmen*, *La Favorite*, and his Carnegie Hall debut as Andrea Cornaro in *Caterina Cornara* with the Opera Orchestra of New York. Mr. Aceta is a graduate of the Metropolitan Opera's Young Artist's Development Program and has appeared frequently with that company. Born in Ohio, he attended Bowling Green State University and currently lives in Cleveland with his wife Michelle and his daughters Leila and Lauren.

Lynne McMurtry (Slave)



Mezzo-soprano Lynne McMurtry, a Tanglewood Vocal Fellow, performed the roles of Mama, The Chinese Cup, and The Dragonfly in last month's TMC performances of *L'Enfant et les sortilèges* under Robert Spano. In 1999 she sang the role of Zita in *Gianni Schicchi* with the TMC Orchestra, also under Spano, and last summer she took the alto solos in a performance of Bach's *Magnificat* under Seiji Ozawa. Her recent and upcoming highlights include engagements with the Charleston Symphony, the Kingston Symphony, the Eastman Virtuosi, and Manitoba Opera as Third Lady in *Die Zauberflöte*. Her festival appearances include Banff, Ravinia, and the San Luis Obispo Mozart Festival. This is her third year as a Tanglewood Vocal Fellow.





BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, August 5, at 2:30

ANDRÉ PREVIN conducting

PREVIN — *Diversions*
- Prologue
- Passacaglia
- Fast
- Slowly

MOZART — "Chi sà, chi sà, qual sia," Concert aria, K.582
"Vado, ma dove?," Concert aria, K.583
DAME KIRI TE KANAWA

Texts and translations begin on page 51.

INTERMISSION

STRAUSS — Songs with orchestra
- Ständchen, Opus 17, No. 2
- Morgen, Opus 27, No. 4
- Das Rosenband, Opus 36, No. 1
- Allerseelen, Opus 10, No. 8
- Zueignung, Opus 10, No. 1

DAME KIRI TE KANAWA

Texts and translations begin on page 53.

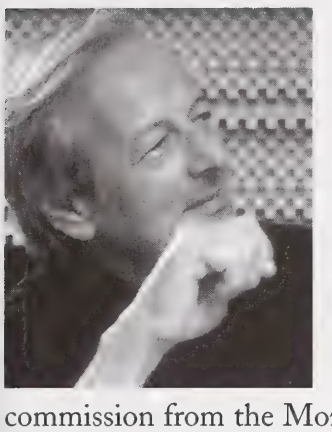
HAYDN — Symphony No. 88 in G
- Adagio—Allegro
- Largo
- Menuetto: Allegretto
- Finale: Allegro con spirito

NOTES ON THE PROGRAM

André Previn (b.1929)
Diversions (1999)

First performance: Salzburg, January 28, 2000, Vienna Philharmonic, André Previn cond. *American premiere*: April 14, 2000, Pittsburgh Symphony Orchestra, John Neschling cond. *Only previous BSO performances*: April 20, 21, and 22, 2000, Previn cond. *This is the first Tanglewood performance.*

As he himself has observed, André Previn has composed more music in the past decade—that is, since his song cycle *Honey and Rue*, commissioned by Carnegie Hall for its centennial and premiered in 1992—than in the twenty years before that. Yet this incredible "late flowering as a composer of concert music," as one critic has called it, is neither coincidence nor accident: it has followed naturally from his work as conductor and pianist with some of today's most important orchestras, singers, and instrumentalists. In recent years he has written new works for sopranos Barbara Bonney, Renée Fleming, and Sylvia McNair, and a cello sonata for Yo-Yo Ma. In March 2002 he will lead the Boston Symphony Orchestra in the world premiere of a new Violin Concerto he has composed for Anne-Sophie Mutter. Previn composed *Diversions* for the Vienna Philharmonic, which he has conducted regularly since the late 1970s, on a commission from the Mozarteum International Foundation (the Internazionale Stiftung Mozarteum, Salzburg). He led the premiere with that orchestra on January 28, 2000, in Salzburg, as part of a Previn Festival that also included a recital with Barbara Bonney and chamber music with members of the Vienna Philharmonic.



When Previn received the commission for *Diversions*, he was asked that his new work "not be for an outsized orchestra, and that it not be too intensely profound." In response he produced an orchestral showpiece, essentially a "concerto for orchestra" that, while spotlighting principal players and sections of the orchestra, is simultaneously substantial, significant, and accessible. The work's seriousness of purpose and tone is apparent from the very opening, with its pointed call to attention followed by a motoric rhythmic pattern whose intricate variants pervade the first movement. The second movement, a Passacaglia in the best tradition of Brahms, Britten, and Shostakovich, provides solos for the principal players over a repeating bass line that not only presages the angularity of the soloists' riffs, but is itself rhythmically varied in the last three of its ten occurrences. The scherzo-like third movement is again fast and highly rhythmicized. Here the horn takes center stage, with trumpet as occasional sidekick. After a contrasting

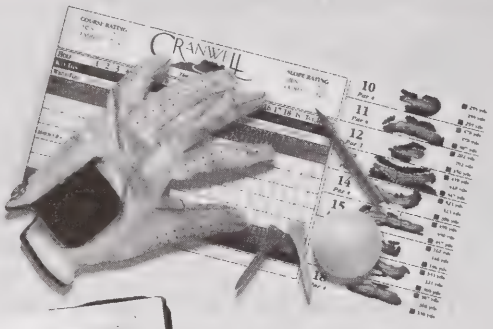
RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

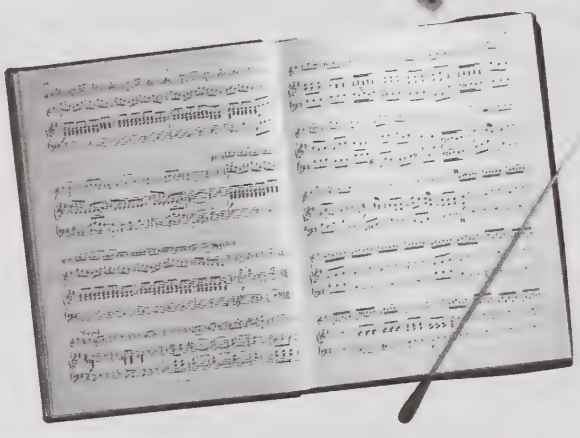
Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.
FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining—complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

slower section, the main material returns, condensed. Upon its return, the horn's broad-breathed second theme is shortened, the music evaporating into silence. Daringly, Previn concludes *Diversions* with another slow movement, one whose wistful, reflective nature is instantly embodied in its opening theme for solo bassoon over subdued strings, and then in the emotional heightening of that theme by string trio (violin, viola, cello). Other soloists have their say before *Diversions* ends with a question mark, the bassoon sustaining a B-natural in harsh opposition to a C major chord in the strings that would otherwise end the piece on a purely restful note. In fact, that minor second (B-natural/C) harks back to the work's opening gambit—the shrieked minor second in the winds (B-flat to B) that set things in motion at the start.

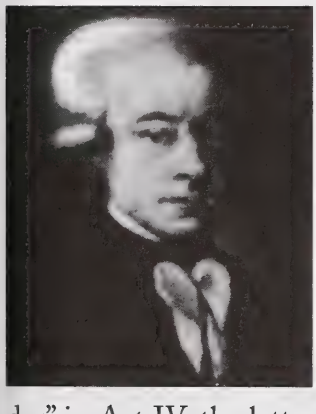
—Marc Mandel

This program note originally appeared in somewhat different form as part of the notes to André Previn's Deutsche Grammophon recording of *Diversions* with the Vienna Philharmonic.

Wolfgang Amadè Mozart (1756-1791)
"Chi sà, chi sà, qual sia," Concert aria, K.582
"Vado, ma dove?," Concert aria, K.583

First performance (of both arias): November 9, 1789, Burgtheater, Vienna, Louise Villeneuve, soprano (see below). *These are the first performances by the Boston Symphony Orchestra.*

Mozart composed both these arias in October 1789, in Vienna, for the French coloratura soprano Louise Villeneuve to use in a revival of the comic opera *Il burbero di buon cuore* ("The gruff man with a good heart") by the Spanish composer Vicente Martín y Soler (1754-1806). Though now treated as concert arias, they were written originally as "insertion arias," that is, arias written to be used by a specific artist on a specific occasion in the context of a previously composed work. (At the Metropolitan Opera two seasons back, in *Le nozze di Figaro*, Cecilia Bartoli, singing Susanna, drew attention when she used two alternate arias by Mozart in place of the more familiar ones, substituting "Un moto di gioia" in place of "Venite inginocchiatevi" in Act II and the *rondò* "Al desio di chi t'adora" in place of "Deh vieni non tardar" in Act IV, the latter substitution provoking quite a furor in the New York press.)



—Marc Mandel

WOLFGANG AMADÈ MOZART "Chi sà, chi sà, qual sia," K.582

Madama Lucilia:

Chi sà, chi sà, qual sia
l'affanno del mio bene,
se sdegno, gelosia, timor,
sospetto, amor.
Voi che sapete, oh Dei,
i puri affetti miei,
voi questo dubbio amaro
toglietemi dal cor.

I wonder what can be
the cause of my love's agitation?
Anger, jealousy, fear,
suspicion, love?
You who know, o gods,
the purity of my affection,
dispel the bitter doubt
that assails my heart.

Please turn the page quietly.

WOLFGANG AMADÈ MOZART "Vado, ma dove?," K.583

Vado, ma dove? oh Dei!
se de' tormenti suoi,
se de' sospiri miei
non sente il ciel pietà.

Tu che mi parli al core,
guida i miei passi, amore;
tu quel ritengo or togli
che dubitar mi fa.

I am going. But whither, you gods,
if his agonies
and my sighs
do not move heaven to pity?

You who speak to my heart,
O love, guide my steps.
Now take away that reluctance
which causes my doubts.

Richard Strauss (1864-1949)
Five Songs with Orchestra

This is the first Boston Symphony performance of "Das Rosenband." "Ständchen" was performed previously by Irmgard Seefried with Charles Munch conducting in November and December 1954; "Morgen" first by Elena Gerhardt under Otto Urack in December 1912 and more recently by Jessye Norman and Kathleen Battle under Seiji Ozawa in August 1987 and

bsc
barrington stage company
Artistic Director, Julianne Boyd
ALL ABOARD! For one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht, Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun.

THE VILLAGE AT LAUREL LAKE
ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE
(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

February 1989, respectively; "Allerseelen" by Lotte Lehmann under Serge Koussevitzky in October 1935 and by Irmgard Seefried under Munch in November and December 1954; and "Zueignung" by Lotte Lehmann under Koussevitzky in October 1935 and by Jessye Norman under Ozawa in August 1987 and again in September 1995.

Strauss composed songs for almost eighty years, from his first effort at the age of six until just before his death. The ever-popular **Ständchen** comes from a set of six songs composed 1885-87 and published as Opus 17. Here the immediacy and urgency of Strauss's music bring to life a stereotyped poem. Two identical stanzas depict the lover calling the beloved to come outside (quietly, so as not to disturb anyone!); then comes a complete change of mood as a climax in a distant key celebrates the consummation of their love before the peaceful conclusion.



One of the most exquisite of all Strauss songs, **Morgen** is from the set of four songs, Opus 27, that he wrote as a wedding present for his bride Pauline, who sang his songs in concerts with him for many years. The original manuscript of this exquisite song is but two pages long, two pages of utter simplicity and sustained quiet rapture. The poem seems to begin in mid-sentence, so Strauss writes a long introductory phrase, as if to suggest things deeply felt that are beyond utterance. The accompaniment soars in a sustained arc of melody while the voice utters its line in subdued recitative—an extraordinarily original song.

Das Rosenband was composed originally as a song with orchestra in 1897, the piano version following later the same year; this was printed as the first of the four Strauss songs published in a set as his Opus 36. The text, by Friedrich Klopstock, was also set by Schubert. This is a love song pure and simple, a hymn to the poet's beloved.

Strauss's first published set of songs, Opus 10, consists of eight settings of the poetry of the Tyrolean poet Hermann von Gilm. **Allerseelen**, the last song of the set, is a touching recollection of past love. The first song in the set is **Zueignung**, composed with piano accompaniment in 1882 and orchestrated in 1940. Almost from the beginning it has been one of Strauss's most popular songs, combining formal devotion with the great sweeping climax that was to mark him as an operatic composer.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

RICHARD STRAUSS

Ständchen Opus 17, No. 2 (Adolf Friedrich)	**Serenade**
Mach auf, mach auf, doch leise mein Kind,	Open up, open up, but softly, my child,
Um keinen vom Schlummer zu wecken.	so as to rouse no one from slumber.
Kaum murmelt der Bach, kaum zittert im Wind	The brook scarcely murmurs, the breeze scarcely stirs
Ein Blatt an den Büschen und Hecken.	a leaf on bush or hedge.
Drum leise, mein Mädchen, daß nichts sich regt,	So softly, my girl, so nothing shall stir,
Nur leise die Hand auf die Klinke gelegt.	just lay your hand soft on the latch.

Please turn the page quietly.

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonnenschauern der Nacht.

With tread as light as the tread of elves,
to hop your way over the flowers,
flit out into the moonlit night,
and steal to me in the garden.
By the rippling brook the flowers slumber,
fragrant in sleep; love alone is awake.

Sit—here the dark is full of mystery,
under the linden trees,
the nightingale at our heads shall
dream of our kisses,
and the rose, waking at morn,
glow deep from the raptures of this night.

Morgen! Opus 27, No. 4
(John Henry Mackay)

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde…

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen…

Tomorrow!

And tomorrow the sun will shine again,
and on the path that I shall take,
it will unite us, happy ones, again
upon this sun-breathing earth…

and to the shore, broad, blue-waved,
we shall, quiet and slow, descend,
silent, into each other's eyes we'll gaze,
and on us will fall joy's speechless silence…

Das Rosenband Opus 36, No. 1
(Friedrich Gottlieb Klopstock)

Im Frühlingsschatten fand ich sie,
da band ich sie mit Rosenbändern:
sie fühlt es nicht und schlummerte.

Ich sah sie an; mein Leben hing
mit diesem Blick an ihrem Leben:
ich fühlt' es wohl und wußt' es nicht.

Doch lispelt ich ihr sprachlos zu
und rauschte mit den Rosenbändern.
da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
mit diesem Blick an meinem Leben,
und um uns ward's Elysium.

The Rosy Ribbon

In spring shade I found her,
and with rosy ribbons bound her:
she felt it not and slumbered.

At her I gazed; my life hung,
in that gaze, on hers:
that I sensed and did not know.

But to her wordlessly I murmured
and stirred the rosy ribbons:
then from her slumber she awoke.

She gazed at me; her life hung,
in that gaze, on mine:
and about us was at once Elysium.

Allerseelen Opus 10, No. 8
(Hermann von Gilm zu Rosenegg)

Stell auf den Tisch die duftenden
Reseden,
Die letzten roten Astern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich
drücke
Und wenn man's sieht, mir ist es
einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem
Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich
wieder habe,
Wie einst im Mai.

All Souls

Place on the table the fragrant
mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once we did in May.

Give me your hand, so that I can press
it secretly;
and if someone sees us, it's all the same
to me.
Just give me your sweet gaze,
as once you did in May.

Flowers adorn today each grave, sending
off their fragrances;
one day in the year are the dead free.
Come close to my heart, so that I can
have you again,
as once I did in May.

Zueignung Opus 10, No. 1
(Hermann von Gilm zu Rosenegg)

Ja, du weißt es, teure Seele,
daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
habe Dank.

Einst hielt ich, der Freiheit Zecher,
hoch den Amethysten-Becher,
und du segnetest den Trank,
habe Dank.

Und beschworst darin die Bösen,
bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
habe Dank!

Dedication

Yes, dear soul, you know,
away from you I'm in torment,
love makes hearts sick,
have thanks.

Once I, drinker of freedom, held
high the amethyst goblet
and you blessed that draught,
have thanks.

And you drove out from it the evil ones,
till I, as never before,
holy, sank holy upon your heart,
have thanks!

Franz Joseph Haydn (1732-1809)
Symphony No. 88 in G

First performance: Paris, 1787. *First BSO performances*: November 1889, Arthur Nikisch cond. *First Tanglewood performance*: August 14, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 28, 1988, Leonard Bernstein cond.

Like his later London symphonies, numbered 93-104 and composed at the height of his international reputation, Haydn's Symphony No. 88 was once among the most popular and most frequently heard of the composer's works in the genre. Tovey included it in his *Essays in Musical Analysis* at a time when only very few Haydn symphonies were performed with any frequency, and, so far as the Boston Symphony is concerned, it was rarely absent from the repertory between 1889 and the mid-1950s. In recent years it has shown up less often, not because its endearing characteristics are any less apparent—indeed, its grace, wit, and abundance of musical ingenuity have never failed to please—

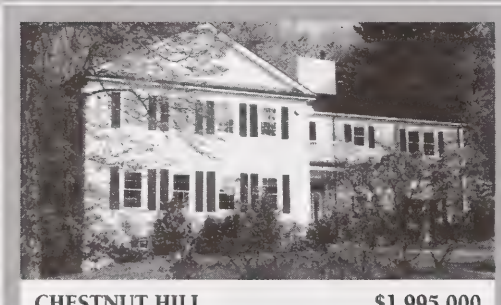
COLDWELL BANKER HUNNEMAN PREVIEWS International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space. **Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



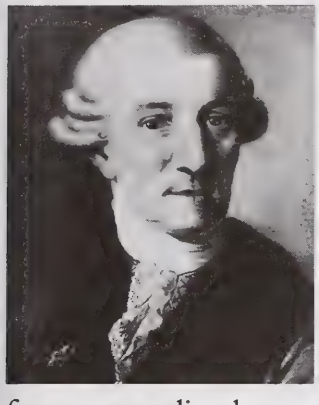
BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

CONTACT PREVIEWS® AT (800) 548-5003

VISIT OUR WEB SITE AT: WWW.HUNNEMAN.COM

but because of the recent and justly rewarding tendency to explore the all but totally neglected symphonies from earlier in Haydn's career.

The year after finishing his six Paris symphonies, numbers 82-87, which he had provided upon commission for the fashionable Concerts de la Logue Olympique, Haydn wrote two more for the violinist Johann Peter Tost, who felt that some new works by the famous composer would make for a handy calling-card upon Tost's own arrival in that city. Judging from the early manuscripts and prints, whose discrepancies reflect the difficulties their editors must have had in reading Haydn's normally careful hand (the autograph is lost), the Symphony No. 88 seems to have been written in a heat of inspiration; Haydn scholar H.C. Robbins Landon even suggests that Haydn so exhausted himself with this "pinnacle of perfection" that the second symphony of the pair, No. 89, could not possibly have achieved a comparable level and represents but "a pale reflection" of its predecessor.



From beginning to end, this symphony is unmistakably Haydn. The slow introduction, for example, suggests something of that to Mozart's Symphony No. 36, the *Linz*, written four years earlier; but even in the briefer span of Haydn's introduction, how noticeably different the texture, the string figurations, the pacing, the sense of anticipation built into each pause. And the first movement as a whole is filled with the sort of musical good humor, bustling strings, solo woodwind commentary, and instant energy that Mozart, in general, reserves for the finales of his piano concertos (for Mozart, the first movement of a symphony was a much more serious affair). The main theme of the Allegro has an airy, outdoorsy quality: it is essentially horn music, though heard first in the strings. As Robbins Landon observes, the soft beginning of the Allegro explains the

AUGUST 31 – SEPTEMBER 2

Tanglewood Jazz Festival 2001







Friday, August 31
8pm *Ozawa Hall*
Chuck Mangione and New York Voices

Saturday, September 1
1:30pm *Ozawa Hall*
The John Pizzarelli Trio and Jane Monheit

Saturday, September 1
7pm *Shed*
Nancy Wilson with the Big Band Diva
Spyro Gyra
Ahmad Jamal

Sunday, September 2
1:30pm *Ozawa Hall*
Sonny Rollins

Sunday, September 2
7pm *Shed*
George Benson
Poncho Sanchez
Nicholas Payton and the Louis Armstrong Centennial Celebration Band

Ticket Prices: $13–$51

Special Jazz Packages *Lawn Package*: $75 five concerts, lawn seating
Jazz Circle Package: $90 two evening concerts, shed seating

TICKETS ON SALE NOW! Call SymphonyCharge at (888) 266-1200, or Ticketmaster at (800) 347-0808, or order online at ***www.bso.org***. For tourist information and reservations call (800) 237-5747. *All programs and artists subject to change.*

JAZZIZ


La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

need for the slow introduction: the first measures of the theme would have been inaudible to an audience not yet properly settled into its seats.

The Largo's deceptively simple but exceedingly elegant main theme is given first to the instrumental combination of oboe and solo cello and has a breadth that allows for different types of string embellishments as the movement proceeds. A surprise is the introduction of trumpets and drums, held silent throughout the first movement and heard here in a Haydn symphonic slow movement for the first time. The Menuetto is a peasant dance, down to earth, but also replete with Haydnesque phrase extensions, abrupt harmonic sidesteps, and a jovially assertive return to the main tune. The Trio, with its bagpipe-like drone and touches of dissonance, takes us to another part of the Austrian countryside.

The finale is extraordinarily deft and ingenious; how much invention Haydn has fit into less than four minutes of music! Try to imagine this movement as totally new, and you will have some sense of what contemporary listeners felt, since the composer had just recently developed the hybrid sonata-rondo form typified here. Haydn generates such a rush of energy that he is able to play with our expectations from the very beginning; at the final return to the rondo theme, the music itself seems as amusedly unsure as we are of just where it is, where it's going, and when it's going to get there. But it's there before we know it, and after one last pause it rushes us headlong to the boisterous final fanfare of trumpets and drums.

—Marc Mandel

GUEST ARTISTS

André Previn



Conductor, composer, and pianist André Previn is one of the most distinguished musicians of our time. In recent years, his achievements have won him honors including Germany's Commander's Cross of the Order of Merit, a Kennedy Center Honor for Lifetime Achievement, a Grammy Award, *Musical America*'s Musician of the Year, and the Grand Prix du Disque for the recording of his opera *A Streetcar Named Desire*. In the 2002-03 season, Mr. Previn will begin a four-year term as Music Director of the Oslo Philharmonic. He is a frequent guest of the world's major orchestras both in concert and on recordings, appearing annually with the Vienna Philharmonic, both in Vienna and at the Salzburg Festival, as well as the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, and San Francisco Symphony orchestras, to name a few. Mr. Previn has held the chief artistic posts with such orchestras as the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony Orchestra, and Houston Symphony Orchestra. During the 2001-02 season, Mr. Previn will conduct the New York Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, London Symphony (including a tour of Spain and a European tour with Anne-Sophie Mutter), Dresden Staatskapelle, Vienna Philharmonic, and Boston Symphony orchestras. In January 2002, he will conduct Brahms's *A German Requiem* with the Orchestra of St. Luke's in Carnegie Hall and with the Pittsburgh Symphony. In March 2002, he will conduct the Boston Symphony Orchestra in the world premiere of his Violin Concerto, a BSO commission, written for Anne-Sophie Mutter. Mr. Previn's season will also include a program of his songs and chamber music at the Kennedy Center in Washington, D.C. In 1998 he conducted his first opera, *A Streetcar Named Desire*, in its premiere performances in San Francisco with Renée Fleming as Blanche Dubois. The opera, with a libretto by Philip Littell based on Tennessee Williams's play, was subsequently telecast on PBS and recorded for Deutsche Grammophon with the composer conducting. In January 2001, Mr. Previn conducted the premiere of the "semi-staged" version of *Streetcar* with the Pittsburgh Symphony Orchestra. In December 2001, the opera will have

its European premiere at the Opéra du Rhin in Strasbourg. As a composer, Mr. Previn is published exclusively by G. Schirmer Inc. On commission from Carnegie Hall, Mr. Previn is currently writing a piece for the Emerson String Quartet and Barbara Bonney to be premiered in spring 2003. He is writing his second opera, which is based on the Alessandro Baricco novel *Silk*. During the 1999-2000 season, Mr. Previn had new works premiered and recorded by the Vienna Philharmonic and Renée Fleming. Other recent compositions include a violin work for Anne-Sophie Mutter (*Tango, Song and Dance*) and a bassoon sonata. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, songs for mezzo-soprano Janet Baker, soprano Sylvia McNair, and Barbara Bonney, and a music drama—*Every Good Boy Deserves Favour*—for the London Symphony Orchestra in collaboration with playwright Tom Stoppard. André Previn's discography spans more than fifty years and all of the major labels, most recently the world premiere recordings on Deutsche Grammophon of five Previn pieces, including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for soprano Renée Fleming. Among his recent releases for the Decca label is *Live at the Jazz Standard* with bassist David Finck, featuring new works by Mr. Previn as well as standards. As a pianist, Mr. Previn recently performed recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg and gave several chamber music concerts with members of the London Symphony Orchestra. Mr. Previn performs and teach-





es annually at the Curtis Institute of Music and also at the Tanglewood Music Center. In 1991, Doubleday released Mr. Previn's memoir *No Minor Chords—My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

Dame Kiri Te Kanawa



Kiri Te Kanawa entered the front rank of international opera after her sensational debut as the Countess in *Le nozze di Figaro* at the Royal Opera House, Covent Garden, in 1971. At the time of her operatic debut she was already an experienced concert and recording artist. Kiri Te Kanawa is a familiar figure in the leading opera houses of the world, including Covent Garden, the Metropolitan, the Chicago Lyric Opera, Paris Opera, Sydney Opera House, the Vienna State, La Scala, San Francisco, Munich, and Cologne. Her lyric soprano heroines include Strauss's Arabella, the Marschallin, the *Capriccio* Countess; Mozart's Fiordiligi, Donna Elvira, Pamina, and Countess Almaviva; Verdi's Violetta, Amelia Boccanegra, and Desdemona; Puccini's Tosca, Mimì, and Manon Lescaut; Johann Strauss's Rosalinde, Tchaikovsky's Tatiana, Bizet's Micaela, and Gounod's Marguerite. On the concert stage, she performs with the world's major orchestral ensembles, among them the Chicago Symphony, Los Angeles Philharmonic, London Symphony, and Boston Symphony under the baton of such conductors as Claudio Abbado, Sir Colin Davis, Charles Dutoit, James Levine, Zubin Mehta, and Seiji Ozawa. She has appeared at venues including Glyndebourne, Tanglewood, Ravinia, the arena at Verona, the Hollywood Bowl, Aix-en-Provence, Salzburg, and Australia's outback. Kiri Te Kanawa's recordings include complete performances of *Don Giovanni*, *Le nozze di Figaro*, *Così fan tutte*, *Die Zauberflöte*, *Tosca*, *La Rondine*, *Manon Lescaut*, *Simon Boccanegra*, *Arabella*, *Otello*, *La traviata*, *Der Rosenkavalier*, *Faust*, *Eugene Onegin*, *Carmen*, *Capriccio*, and *La bohème*, and selections of arias from French, Italian, and German operas. She has also recorded Mozart concert arias; Strauss's Four Last Songs, Canteloube's *Chants d'Auvergne*; Berlioz's *Nuits d'été*; Brahms's *German Requiem*; Handel's *Messiah*, and the Beethoven Ninth and Mahler Fourth symphonies. She joined Nelson Riddle for "Blue Skies," an album of American popular song, followed by albums of Gershwin, Porter, and Kern as well as *My Fair Lady*, *South Pacific*, and *West Side Story*. She can be seen in videos of *Don Giovanni*, *Le nozze di Figaro*, *Tosca*, *Der Rosenkavalier*, *Die Fledermaus*, *Manon Lescaut*, *Otello*, *Capriccio*, and a concert performance of *My Fair Lady* from the Royal Albert Hall. Kiri Te Kanawa was born in New Zealand and traces her ancestry to Maori aristocracy. After moving to London and studying at the London Opera Centre, she caught the attention of Sir Colin Davis, leading to her debut as Mozart's Countess. Created a Dame Commander of the British Empire in 1982, Kiri Te Kanawa holds honorary degrees from universities in Oxford, Dundee, Warwick, Auckland, Waikato, Nottingham, Chicago, Durham, and Cambridge. She is also an Honorary Fellow of Somerville College, Oxford, and Wolfson College, Cambridge, and was invested with the Order of Australia in 1990. In the 1995 Queen's Birthday Honours List, she was awarded the Order of New Zealand. She was a soloist at the widely telecast wedding of HRH Prince Charles in St. Paul's Cathedral. Her outdoor concert in the city of Auckland in 1990 attracted a crowd of 140,000. Dame Kiri released a new album, *Maori Songs* (EMI), a tribute to her background and homeland, and also performed in Gisborne, New Zealand, to welcome the first dawn of the new millennium. Dame Kiri was a featured artist throughout the 2000 TODAY live global telecast—the longest ever continously live program, broadcast to over eighty countries to an estimated audience of over one billion. Earlier this year, she performed the title role in *Vanessa* at Monte Carlo Opera, followed by recitals in Europe. She made her only previous appearance with the BSO in July 1985 at Tanglewood, singing selections from Mozart's *Le nozze di Figaro* as well as Canteloube's *Chants d'Auvergne*.

TMC OPERA CHALLENGE CONTRIBUTORS

In response to a generous challenge pledge by an anonymous BSO Trustee, the following individuals have made generous contributions to endow the opera program at the Tanglewood Music Center.

For more information, contact Sandy Eyre, Associate Director of Tanglewood Development, at (413) 637-5261, or Elizabeth Roberts, Director of Individual Giving, at (413) 637-5275.

Anonymous (3)
Dr. and Mrs. Norman Atkin
George and Roberta Berry
Philip Sedgwick Deely and
Hilary Somers Deely
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
Nancy J. Fitzpatrick and Lincoln Russell
Ralph and Audrey Friedner
Mr. and Mrs. Richard Grausman
Mr. and Mrs. Edwin A. Jaffe
Mr. Charles H. Jenkins, Jr.
Liz and George Krupp
Mr. and Mrs. Philip Krupp
Mr. and Mrs. Walter Loeb
Diane H. Lupean and
Mrs. Edward Lupean
Mrs. Barbara McCullough
Dr. Martin C. Mihm, Jr.
Mrs. Gloria Moody Press
Mr. and Mrs. Millard H. Pryor, Jr.
Carole and Edward I. Rudman
Dr. and Mrs. Raymond H. Schneider
Mr. and Mrs. Dan Schusterman
Mrs. Melissa Sere
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Wilmer J. Thomas, Jr.
Richard James Trant
Mr. Jan Winkler and
Ms. Hermine Drezner

2001 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers.

Free to the public: Wednesday from 10:30 a.m. and Saturday at 1:30 p.m.
Free to Sunday ticket-holders: Sunday at 12:30 p.m.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

OPERA EVENT CONTRIBUTORS

The following individuals have made contributions over and above their ticket purchases to support the opera program at Tanglewood.

For more information, contact Sandy Eyre, Associate Director of Tanglewood Development, at (413) 637-5261, or Elizabeth Roberts, Director of Individual Giving, at (413) 637-5275.

Anonymous (8)
Mr. and Mrs. Kermit Adler
Mr. and Mrs. Lawrence Alexander
Mr. Anthony Angarano
Ms. Rosemary Antonucci
Diane M. Austin and Aaron J. Nurick
Mr. and Mrs. Adolph J. Berger
Mr. and Mrs. Neal F. Blackmarr
Mr. and Mrs. Alan J. Blier
Mr. and Mrs. Charles R. Blyth, Jr.
Dr. and Mrs. Stuart Brager
Mr. and Mrs. Samuel B. Bruskin
Mr. Gregory E. Bulger
Renee Burrows
Ms. Barbara L. Cohen-Hobbs
Mrs. J. Conway
Lewis R. Dan, M.D.
Philip Sedgwick Deely and Hilary Somers Deely
Mr. and Mrs. Channing Dichter
Mr. and Mrs. Eitan Evan
Ralph and Audrey Friedner
Ms. Dolly H. Frisch
Mr. and Mrs. Jeffrey Garber
Dr. and Mrs. Paul H. Gendler
Mrs. Haskell R. Gordon
Mr. and Mrs. Richard Grausman
Mr. and Mrs. Sol Handwerker
Mr. and Mrs. Frank Hano
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. Robin G. Holloway
Ms. Janet Hopton
Mr. and Mrs. Lawrence Howitt
The Inn at Stockbridge/
Mr. and Mrs. Leonard Schiller
Mr. and Mrs. Werner Janssen, Jr.
Mr. Charles H. Jenkins, Jr.
Dr. and Mrs. Rollin M. Johnson
Natalie and Murray S. Katz
Ms. Charlotte R. Kaufman
Stephen B. Kay and Nan Bennett Kay
Mr. and Mrs. Bruce Kelly
Dr. Petra Krauledat and Mr. w. Peter Hansen
Mr. and Mrs. Richard Kronenberg
Liz and George Krupp
Dr. and Mrs. Joseph Lauterstein
Mr. and Mrs. Harold H. Lent, Jr.
Dr. Stanley E. Bogaty / Long Island Eye Physicians and Surgeons
Diane H. Lupean and Mrs. Edward M. Lupean
Mr. and Mrs. Edward Mandell
Mr. Dean W. Mathey
Mrs. Barbara McCullough
Mr. Frank B. Merrick
Mr. and Mrs. Henry H. Meyer, Jr.
Mrs. Evelyn Nef
Dr. and Mrs. Martin S. Oppenheim
Mr. and Mrs. J. Anderson Plumer
Mr. and Mrs. Gerald Rauch
Mr. Michael Riordan
Mr. and Mrs. Jean J. Rousseau
Mr. and Mrs. Milton B. Rubin
Mr. Gary S. Schieneman and Ms. Susan B. Fisher Schieneman
Dr. Raymond and Hannah H. Schneider
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Martin Schwartz
Mr. and Mrs. Leo V. Seligsohn
Mr. Richard Seltzer Kaye Scholer LLP
Ms. Melissa Sere
Mr. Joel Shapiro
Mona and Arthur Sherman
Mr. and Mrs. Robert L. Singleton
Ms. Edina A. Soboleski
Dr. Norman Solomon and Dr. Merwin Geffen
Dr. and Mrs. Richard F. Spark
Ms. Barbara J. Spencer
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Lewis Steinberg
Mr. Steven D. Thomas
Mr. and Mrs. Roger Tilles
Mr. Dudley H. Towne
Mr. and Mrs. Loet A. Velmans
Stephen and Dorothy Weber
Dr. Henny Wenkart
Ms. Susan Woolf

DAYS IN THE ARTS

An Unparalleled Summer Opportunity for Youth



The Boston Symphony Orchestra gratefully acknowledges the following donors who have provided significant support for the Days in the Arts program since September 1, 2000:

Mr. and Mrs. Stephen H. Anthony, Associated Grantmakers of Massachusetts, Ms. Renee Burrows, Jessie B. Cox Charitable Trust, Irene E. and George A. Davis Foundation, Mr. and Mrs. Paul F. Deninger, Samuel C. Endicott Fund, Fidelity Foundation, Helen G. Hauben Foundation. Hyams Foundation, The Linden Foundation, Mrs. Marion S. Palm, Abraham Perlman Foundation, The William E. and Bertha E. Schrafft Charitable Trust, The Charles Irwin Travelli Fund, and many individuals who generously support the program.



Each summer, Days in the Arts brings 400 middle school students from diverse Massachusetts communities to Tanglewood for a week-long immersion in music, dance, theater, and the visual arts. Amidst the natural beauty of the Berkshires, students explore their creative potential by participating in daily arts workshops, attending performances, visiting museums, and making new friends from many backgrounds.

Participating area cultural institutions include the Berkshire Theatre Festival, Chesterwood, Clark Art Institute, Jacob's Pillow Dance Festival, Shakespeare & Co., Williams College Museum of Art, and the Norman Rockwell Museum.

For information about supporting Days in the Arts, contact Gerrit Petersen, BSO Development Office, at (617) 638-9462.

BOSTON SYMPHONY ORCHESTRA

2001 SEASON

Tanglewood



SEIJI OZAWA MUSIC DIRECTOR

BERNARD HAITINK PRINCIPAL GUEST CONDUCTOR

DALE CHIHULY
INSTALLATIONS AND SCULPTURE



HOLSTEN GALLERIES
CONTEMPORARY GLASS SCULPTURE

ELM STREET, STOCKBRIDGE, MA 01262
413.298.3044 www.holstengalleries.com



Save up to 70% off retail everyday!

At Historic Manchester, Vermont

Manchester Designer Outlets

Visit us online at manchestervermont.com



© MDO, 2001

- Allen-Edmonds/ Nick Hilton Collection
- Baccarat
- Brooks Brothers
- Coach
- Cole-Haan
- Crabtree & Evelyn
- Dansk
- Dockers Outlet by Designs
- Escada
- Garnet Hill
- Giorgio Armani General Store
- Godiva Chocolatier
- Hickey-Freeman/ Bobby Jones
- J. Crew
- Johnston & Murphy
- Jones New York
- Levi's Outlet by Designs
- Lion's Share Bakery
- Maidenform
- Mikasa
- Movado
- OshKosh B'Gosh
- Overland
- Peruvian Connection
- Polo/Ralph Lauren
- Seiko The Company Store
- Timberland
- TSE
- Tumi/Kipling
- Versace Company Store
- Yves Delorme for Palais Royal

Phone (800) 955.SHOP

Masks and Statues collected by Albert Gordon since 1965



ORIGINS GALLERY

formerly TRIBAL ARTS GALLERY, NYC

Ceremonial and modern sculpture
for new and advanced collectors

Open 7 Days
413-298-0002

36 Main St. POB 905
Stockbridge, MA 01262



Seiji Ozawa, *Music Director*
Ray and Maria Stata Music Directorship
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twentieth Season, 2000-2001
SYMPHONY HALL CENTENNIAL SEASON

Trustees of the Boston Symphony Orchestra, Inc.

Peter A. Brooke, *Chairman*
Julian Cohen, *Vice-Chairman*
Deborah Davis Berman, *Vice-Chairman*
Nina L. Doggett, *Vice-Chairman*
Dr. Nicholas T. Zervas, *President*
Harvey Chet Krentzman, *Vice-Chairman*
Vincent M. O'Reilly, *Treasurer*
Ray Stata, *Vice-Chairman*

Harlan E. Anderson
Diane M. Austin, *ex-officio*
Gabriella Beranek
Jan Brett
Paul Buttenwieser
James F. Cleary
John F. Cogan, Jr.
William F. Connell
Nancy J. Fitzpatrick
Charles K. Gifford
Avram J. Goldberg
Thelma E. Goldberg
Julian T. Houston
Edna S. Kalman
Nan Bennett Kay, *ex-officio*
George Krupp
R. Willis Leith, Jr.
Ed Linde
Richard P. Morse
Mrs. Robert B. Newman
Robert P. O'Block
Peter C. Read
Hannah H. Schneider
Thomas G. Stemberg
Stephen R. Weiner

Life Trustees

Vernon R. Alden
David B. Arnold, Jr.
J.P. Barger
Leo L. Beranek
Abram T. Collier
Mrs. Edith L. Dabney
Nelson J. Darling, Jr.
Archie C. Epps
Mrs. John H. Fitzpatrick
Dean W. Freed
Mrs. George I. Kaplan
George H. Kidder
Mrs. August R. Meyer
William J. Poorvu
Irving W. Rabb
Mrs. George Lee Sargent
Richard A. Smith
John Hoyt Stookey
John L. Thorndike

Other Officers of the Corporation

Thomas D. May *and* John Ex Rodgers, *Assistant Treasurers*
Suzanne Page, *Clerk of the Board*

Board of Overseers of the Boston Symphony Orchestra, Inc.

Nan Bennett Kay, *Chair*

Helaine B. Allen
Joel B. Alvord
Marjorie Arons-Barron
Caroline Dwight Bain
George W. Berry
Mark G. Borden
William L. Boyan
Alan Bressler
Robin A. Brown
Samuel B. Bruskin
William Burgin
Dr. Edmund B. Cabot
Mrs. Marshall Nichols Carter
Earle M. Chiles
Mrs. James C. Collias
Eric D. Collins
Ranny Cooper
Martha H.W. Crowninshield
Diddy Cullinane
Joan P. Curhan
Robert W. Daly
Tamara P. Davis
Mrs. Miguel de Bragança
Disque Deane
Betsy P. Demirjian
JoAnne Walton Dickinson
Harry Ellis Dickson
Francis A. Doyle
Goetz B. Eaton
Jane C. Edmonds
William R. Elfers
George M. Elvin
Pamela D. Everhart
J. Richard Fennell
Lawrence K. Fish
Myrna H. Freedman
A. Alan Friedberg
Dr. Arthur Gelb
Mrs. Kenneth J. Germeshausen
Robert P. Gittens
Michael Halperson
John P. Hamill
Ellen T. Harris
Deborah M. Hauser
Carol Henderson
Anne C. Hodsdon
Phyllis S. Hubbard
F. Donald Hudson
Roger Hunt
Ernest Jacquet
Lola Jaffe
Mrs. Robert M. Jaffe
Charles H. Jenkins, Jr.
Michael Joyce
Martin S. Kaplan
Susan Beth Kaplan
William M. Karlyn
Steven E. Karol
Frances Demoulas Kettenbach
Douglas A. Kingsley
Robert Kleinberg
David I. Kosowsky
Dr. Arthur R. Kravitz
Mrs. William D. Larkin, Jr.
Thomas H. Lee
Alexander M. Levine
Christopher J. Lindop
Edwin N. London
Diane H. Lupean
John A. MacLeod II
Carmine Martignetti
Barbara E. Maze
Thomas McCann
Patricia McGovern
Joseph C. McNay
Dr. Martin C. Mihm, Jr.
Nathan R. Miller
Molly Beals Millman
Robert T. O'Connell
Norio Ohga
Louis F. Orsatti
May H. Pierce
Dr. Tina Young Poussaint
Millard H. Pryor, Jr.
Patrick J. Purcell
Carol Reich
Alan Rottenberg
Edward I. Rudman
Michael Ruettgers
Carol Scheifele-Holmes
Roger T. Servison
Ross E. Sherbrooke
L. Scott Singleton
Gilda Slifka
Mrs. Micho Spring
Charles A. Stakeley
Jacquelynne M. Stepanian
Samuel Thorne
Bill Van Faasen
Loet A. Velmans
Paul M. Verrochi
Larry Weber
Stephen R. Weber
Robert S. Weil
Robert A. Wells
Mrs. Joan D. Wheeler
Reginald H. White
Margaret Williams-DeCelles
Robin Wilson
Robert Winters
Kathryn A. Wong
Richard Wurtman, M.D.

Overseers Emeriti

Sandra Bakalar
Lynda Schubert Bodman
William M. Bulger
Mrs. Levin H. Campbell
Johns H. Congdon
Phyllis Curtin
Phyllis Dohanian
Harriett Eckstein
Edward Eskandarian
Peter H.B. Frelinghuysen
Mrs. Thomas Galligan, Jr.
Mrs. James Garivaltis
Jordan Golding
Mark R. Goldweitz
Mrs. Haskell R. Gordon
Susan D. Hall
Mrs. Richard D. Hill
Susan M. Hilles
Glen H. Hiner
Marilyn Brachman Hoffman
H. Eugene Jones
Leonard Kaplan
Mrs. S. Charles Kasdon
Richard L. Kaye
Mrs. Gordon F. Kingsley
Robert K. Kraft
Benjamin H. Lacy
Hart D. Leavitt
Laurence Lesser
Frederick H. Lovejoy, Jr.
Mrs. Charles P. Lyman
C. Charles Marran
Mrs. Harry L. Marks
Hanae Mori
Patricia Morse
Mrs. Hiroshi H. Nishino
John A. Perkins
David R. Pokross
Daphne Brooks Prout
Robert E. Remis
Mrs. Peter van S. Rice
John Ex Rodgers
Mrs. Jerome Rosenfeld
Angelica L. Russell
Roger A. Saunders
Francis P. Sears, Jr.
Mrs. Carl Shapiro
Mrs. Donald B. Sinclair
Mrs. Arthur I. Strang
Mrs. Thomas H.P. Whitney
Mrs. Donald B. Wilson
Mrs. John J. Wilson

Business Leadership Association

Board of Directors

Charles K. Gifford, *Chairman*
Michael J. Joyce, *President*

Leo L. Beranek, James F. Cleary, William F. Connell, *and* Harvey Chet Krentzman, *Chairmen Emeriti*

Lynda S. Bodman
Robin A. Brown
Diddy Cullinane
Francis A. Doyle
William R. Elfers
Lawrence K. Fish
Bink Garrison
John P. Hamill
Steven E. Karol
Edmund Kelly
Christopher J. Lindop
Carmine Martignetti
Thomas May
J. Kent McHose
Joseph McNay
Patrick J. Purcell
Roger T. Servison
Ray Stata
William Van Faasen
Paul M. Verrochi

Ex-Officio Peter A. Brooke • Nicholas T. Zervas • Nan Bennett Kay

Officers of the Boston Symphony Association of Volunteers

Diane M. Austin, *President*
William A. Along, *Executive Vice-President/ Administration*
Nancy Ferguson, *Executive Vice-President/ Fundraising*
Muriel Lazzarini, *Executive Vice-President/ Tanglewood*
Charles W. Jack, *Treasurer*
Linda M. Sperandio, *Secretary*
Doreen M. Reis, *Nominating Committee Chairman*

Maureen Barry, *Symphony Shop Staffing*
Melvin R. Blieberg, *Tanglewood*
Christina M. Bolio, *Public Relations*
Richard D. Dixon, *Education and Outreach*
Michael Flippin, *Resource Development*
Ann M. Philbin, *Fundraising Projects*
Mary Marland Rauscher, *Hall Services*
Donna Riccardi, *Membership*



Walter H. Scott

Administration

Mark Volpe, *Managing Director*
Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Tony Beadle, *Manager, Boston Pops*
J. Carey Bloomfield, *Director of Development*
Anthony Fogg, *Artistic Administrator*
Marion Gardner-Saxe, *Director of Human Resources*
Ellen Highstein, *Director of Tanglewood Music Center*
Thomas D. May, *Director of Finance and Business Affairs*
Kim Noltemy, *Director of Sales and Marketing*
Caroline Smedvig Taylor, *Director of Public Relations and Marketing*
Ray F. Wellbaum, *Orchestra Manager*

ADMINISTRATIVE STAFF/ARTISTIC

Karen Leopardi, *Artist Assistant/Secretary to the Music Director* • Vincenzo Natale, *Chauffeur/Valet* • Suzanne Page, *Assistant to the Managing Director/Manager of Board Administration* • Alexander Steinbeis, *Artistic Administration Coordinator*

ADMINISTRATIVE STAFF/PRODUCTION

Christopher W. Ruigomez, *Operations Manager*

Felicia A. Burrey, *Chorus Manager* • Keith Elder, *Production Coordinator* • Stephanie Kluter, *Assistant to the Orchestra Manager* • Timothy Tsukamoto, *Orchestra Personnel Coordinator*

BOSTON POPS

Dennis Alves, *Director of Programming, Boston Pops*
Jana Gimenez, *Production Manager, Boston Pops*

Sheri Goldstein, *Personal Assistant to the Conductor, Boston Pops* • Julie Knippa, *Administration Coordinator, Boston Pops* • Margo Saulnier, *Artistic Coordinator, Boston Pops*

BUSINESS OFFICE

Sarah J. Harrington, *Director of Planning and Budgeting*
Craig R. Kaplan, *Controller*
Roberta Kennedy, *Manager, Symphony Shop*

Lamees Al-Noman, *Cash Accountant* • Yaneris Briggs, *Accounts Payable Supervisor* • Michelle Green, *Executive Assistant to the Director of Finance and Business Affairs* • Maya Levy, *Budget Assistant* • Pam Netherwood, *Assistant Manager, Symphony Shop* • Y. Georges Minyayluk, *Senior Investment Accountant* • John O'Callaghan, *Payroll Accountant* • Mary Park, *Budget Analyst* • Harriet Prout, *Accounting Manager* • Taunia Soderquist, *Assistant Payroll Accountant/Accounting Clerk* • Teresa Wang, *Staff Accountant*

DEVELOPMENT

Jo Frances Kaplan, *Director of Foundation and Government Support*
Patricia Kramer, *Interim Director, Corporate Programs*
Elizabeth P. Roberts, *Director of Individual Giving*
Tracy Wilson, *Director of Tanglewood Community Relations and Development Liaison*

Jill Ashton, *Executive Assistant to the Director of Development* • Howard L. Breslau, *Senior Major Gifts Officer* • Judi Taylor Cantor, *Director of Planned Giving* • Diane Cataudella, *Manager of Stewardship Programs* • Rebecca R. Crawford, *Director of Development Communications* • Sally Dale, *Director of Stewardship and Development Administration* • Elizabeth Drolet, *Senior Major Gifts Officer* • Adrienne Ericsson, *Grants Coordinator* • Sandy Eyre, *Associate Director, Tanglewood Annual Fund* • Sarah Fitzgerald, *Supervisor of Gift Processing and Donor Records* • Julie Hausmann, *Interim Director, Boston Symphony Annual Fund* • Deborah Hersey, *Director of Development Services and Technology* • Laura Hoag, *Program Coordinator, Corporate Programs* • Blaine Hudson, *Major Gifts Coordinator* • Justin Kelly, *Data Production Coordinator* • Katherine Leeman, *Annual Fund Coordinator* • Barbara Levitov, *Director of Development Events* • Naomi Marc, *Stewardship Program Coordinator* • Meredith McCarroll, *Tanglewood Development Coordinator* • Destiny McDonald, *Major Gifts Coordinator* • Gerrit Petersen, *Associate Director, Foundation and Government Support* • Phoebe Slanetz, *Associate Director of Development Research* • Emily Smith, *Research Analyst* • Mary E. Thomson, *Program Manager, Corporate Programs* • Adea Wood, *Receptionist/Administrative Assistant*

EDUCATION AND COMMUNITY PROGRAMS/ARCHIVES

Myran Parker-Brass, *Director of Education and Community Programs*
Bridget P. Carr, *Archivist–Position endowed by Caroline Dwight Bain*

Amy Brogna, *Coordinator of Education Programs* • Leslie Wu Foley, *Community Programs Administrator* • Walter Ross, *Educational Activities Assistant*

EVENT SERVICES

Cheryl Silvia Lopes, *Director of Event Services*

Lesley Ann Cefalo, *Special Events Manager* • Sid Guidicianne, *Front of House Manager* • Melissa Jenkins, *Assistant to the Director of Event Services* • Emma-Kate Jaouen, *Tanglewood Events Coordinator* • Kyle Ronayne, *Food and Beverage Manager*

HUMAN RESOURCES

Anne Marie Coimbra, *Human Resources Manager* • Dorothy DeYoung, *Benefits Manager*

INFORMATION TECHNOLOGY

Robert Bell, *Director of Information Technology*

Andrew Cordero, *Special Projects Coordinator* • John Lindberg, *Help Desk Administrator* • Michael Pijoan, *Assistant Director of Information Technology* • Brian Van Sickle, *Software Support Representative*

PUBLIC RELATIONS

Bernadette M. Horgan, *Director of Media Relations*

Sean J. Kerrigan, *Associate Director of Media Relations* • Jonathan Mack, *Media Relations Associate* • Amy E. Rowen, *Media Relations Assistant/Assistant to the Director of Public Relations and Marketing* • Kate Sonders, *Staff Assistant*

PUBLICATIONS

Marc Mandel, *Director of Program Publications*

Robert Kirzinger, *Publications Associate* • Eleanor Hayes McGourty, *Publications Coordinator/Boston Pops Program Editor*

SALES, SUBSCRIPTION, AND MARKETING

Gretchen Borzi, *Marketing Coordinator for Print Production and Retail Promotion* • Richard Bradway, *Manager of Internet Marketing* • Helen N.H. Brady, *Director of Group Sales* • David Carter, *Subscription Representative/Disability Services Coordinator* • Susan Dunham, *Subscription Representative* • Jennifer Fletcher, *Marketing Assistant* • Michelle Giuliana, *Web Content Editor* • Kerry Ann Hawkins, *Graphic Designer* • Susan Elisabeth Hopkins, *Graphic Designer* • Faith Hunter, *Group Sales Manager* • Chloe Insogna, *SymphonyCharge Coordinator* • James Jackson, *Call Center Manager* • Amy Kochapski, *Assistant Subscription Manager* • Michele Lubowsky, *Subscription Representative* • Mara Luzzo, *Manager of Subscriptions and Telemarketing Programs* • Jason Lyon, *SymphonyCharge Assistant Manager* • Mary MacFarlane, *Assistant Call Center Manager* • Sarah L. Manoog, *Director of Marketing Programs* • Michael Miller, *SymphonyCharge Manager* • George Saulnier, *Subscription Data Entry Coordinator*

Box Office Russell M. Hodsdon, *Manager* • Kathleen Kennedy, *Assistant Manager* •

Box Office Representatives Mary J. Broussard • Cary Eyges • Lawrence Fraher • Arthur Ryan

SYMPHONY HALL OPERATIONS

Robert L. Gleason, *Director of Hall Facilities*

TANGLEWOOD MUSIC CENTER

Patricia Brown, *Associate Director* • Julie Giattina, *Coordinator* • Marjorie Chebotariov, *Manager of Student Services* • Brian Wallenmeyer, *Scheduler*

TANGLEWOOD OPERATIONS

David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

Ronald T. Brouker, *Supervisor of Tanglewood Crew* • Robert Lahart, *Electrician* • Peter Socha, *Head Carpenter*

Tanglewood Facilities Staff Robert Casey • Steve Curley • Rich Drumm • Scott Tenney

TANGLEWOOD SUMMER MANAGEMENT STAFF

Leslie Bissaillon, *Glass House Manager* • Thomas Cinella, *Business Office Manager* • Peter Grimm, *Seranak House Manager* • David Harding, *Front of House Manager/Manager of Customer Service* • Marcia Jones, *Manager of Visitor Center*

VOLUNTEER OFFICE

Patricia Krol, *Director of Volunteer Services*

Susan Monack, *Administrative Assistant* • Paula Ramsdell, *Project Coordinator*

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives



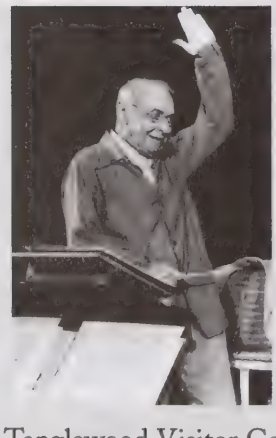
After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern

A "Special Focus" Exhibit at the Tanglewood Visitor Center: Remembering Serge Koussevitzky on the 50th Anniversary of his Death



Perhaps no figure in the history of the Boston Symphony Orchestra has had as far-reaching an impact as the Russian-born Serge Koussevitzky (1874-1951), who served as the BSO's music director for twenty-five years, from 1924 to 1949. Dr. Koussevitzky died on June 4, 1951, at seventy-seven. During his tenure, the BSO gave an unprecedented number of American and world premieres; undertook a commissioning program—in 1930, to mark the orchestra's fiftieth anniversary—that has served as a model for BSO commissioning programs that continue to this day; took up permanent summer residency in the Berkshires, in 1936; and founded the Tanglewood Music Center, in 1940. To mark the 50th anniversary of Koussevitzky's death and to recognize Koussevitzky's enormous legacy, the BSO Archives has mounted a special focus exhibit in the Tanglewood Visitor Center featuring photographs of the legendary conductor.

Shown here is a rare photograph of Serge Koussevitzky (photograph by Krig Sahl, October 1938, courtesy Trustees of the Boston Public Library, Laning Humphrey Collection). The photographs on display in the Visitor Center were assembled from a variety of sources, including the BSO Archives; the private collection of Erika Stone, Photographer; the Laning Humphrey Collection in the Boston Public Library; and the Heinz W. Weissenstein Collection, Whitestone Photographs, Lenox, MA.

venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by dis-

Programs copyright ©2001 Boston Symphony Orchestra, Inc.
Cover design by Sametz Blackstone Associates

Memories of Tanglewood...
You can take them with you!

Visit our

Tanglewood Music Store

Located at the Main Gate
Hours—same as the Glass House at the Main Gate
Wide selection of classical music
Weekly concert selections
BSO and guest artists

- Compact discs
- Cassettes
- Sheet music, instrumental and vocal
- Full scores
- Books

Glass House Gift Shop

Located at the Main Gate and Highwood Gate
Exciting designs and colors

- Adult and children's clothing
- Accessories
- Stationery, posters, books
- Giftware

MasterCard/VISA/American Express/Diners Club/Discover Card

MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission

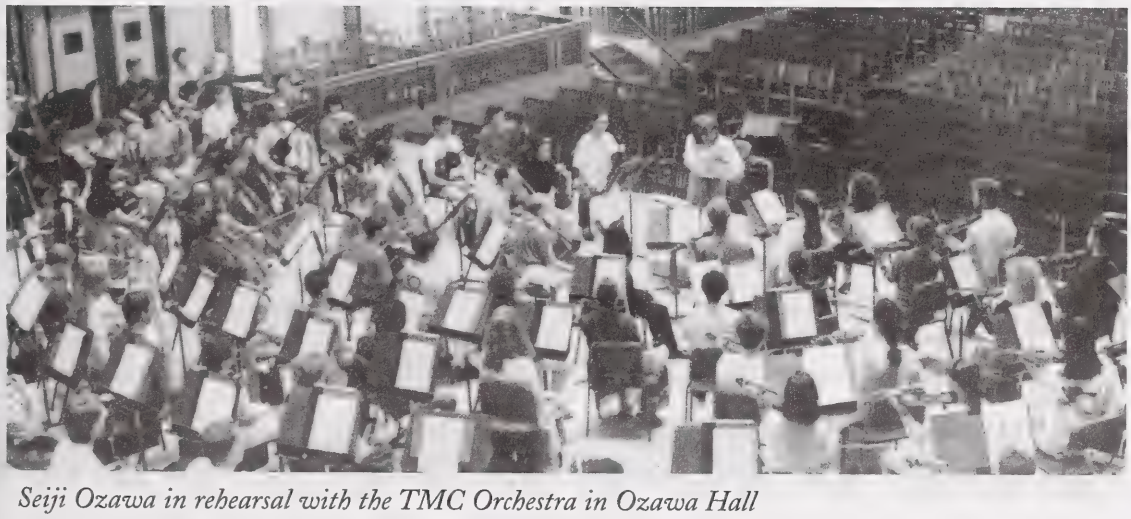


tinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 2001 summer season includes a fully staged production of Ravel's *L'Heure espagnole* under the direction of Seiji Ozawa and a concert version of Ravel's *L'Enfant et les sortilèges* conducted by Robert Spano. André Previn will conduct the Tanglewood Music Center Orchestra in a performance of Benjamin Britten's *Sinfonia da Requiem*. TMC Composition Fellows will collaborate in a Choreographer-Composer Lab with the Jacob's Pillow Dance Festival. They will also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music, this year under the direction of British composer/conductor Oliver Knussen and with American composer Charles Wuorinen as compòser-in-residence. String players will participate in the Juilliard String Quartet Seminar with members of the Juilliard String Quartet, BSO members, and such distinguished TMC faculty members as Norman Fischer and Andrew Jennings. Special pre-season seminars include a three-day family Youth Concert Seminar in which a select group of TMC Fellows has the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a weeklong workshop on Bach cantata performance led by Craig Smith, director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

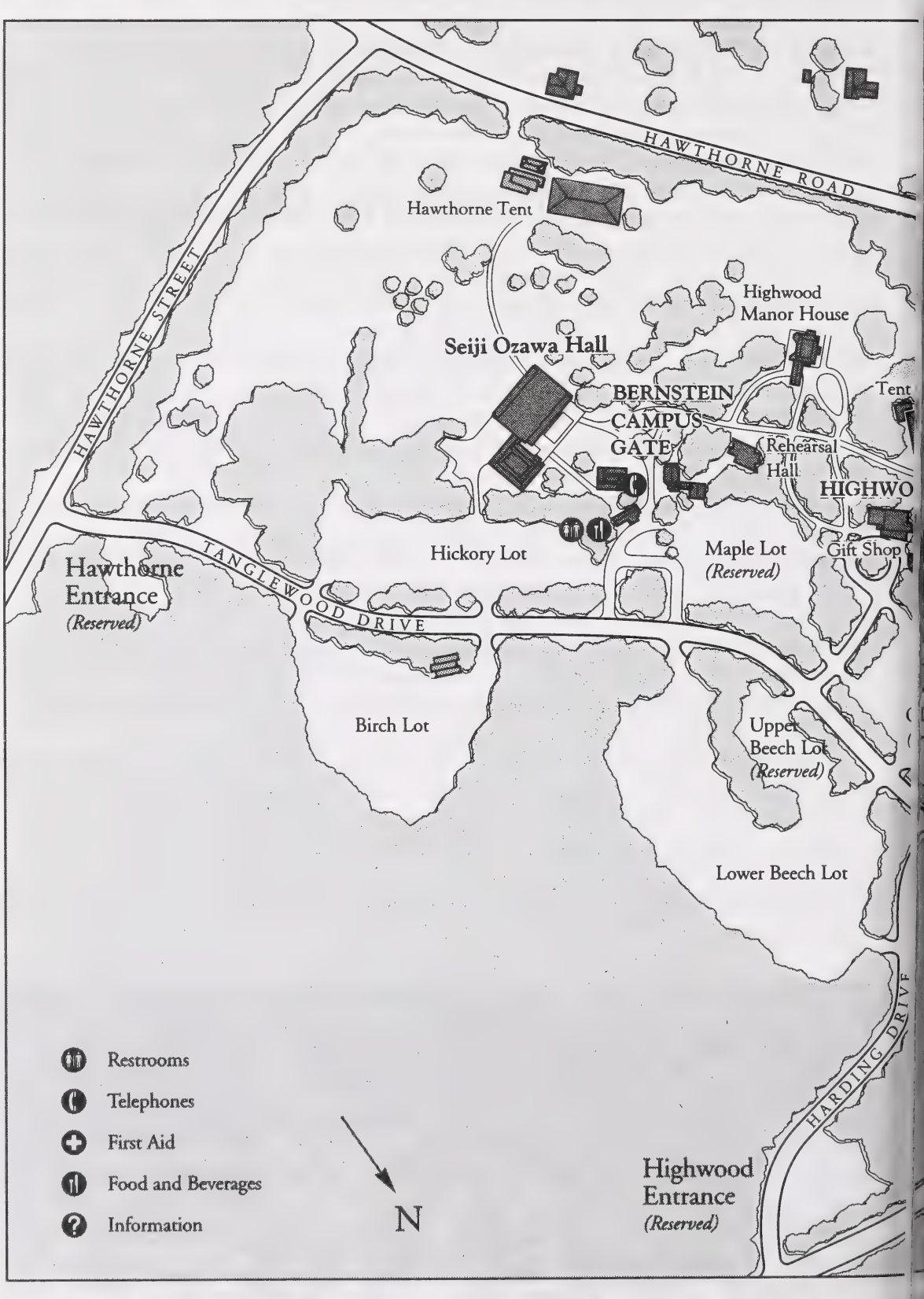
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

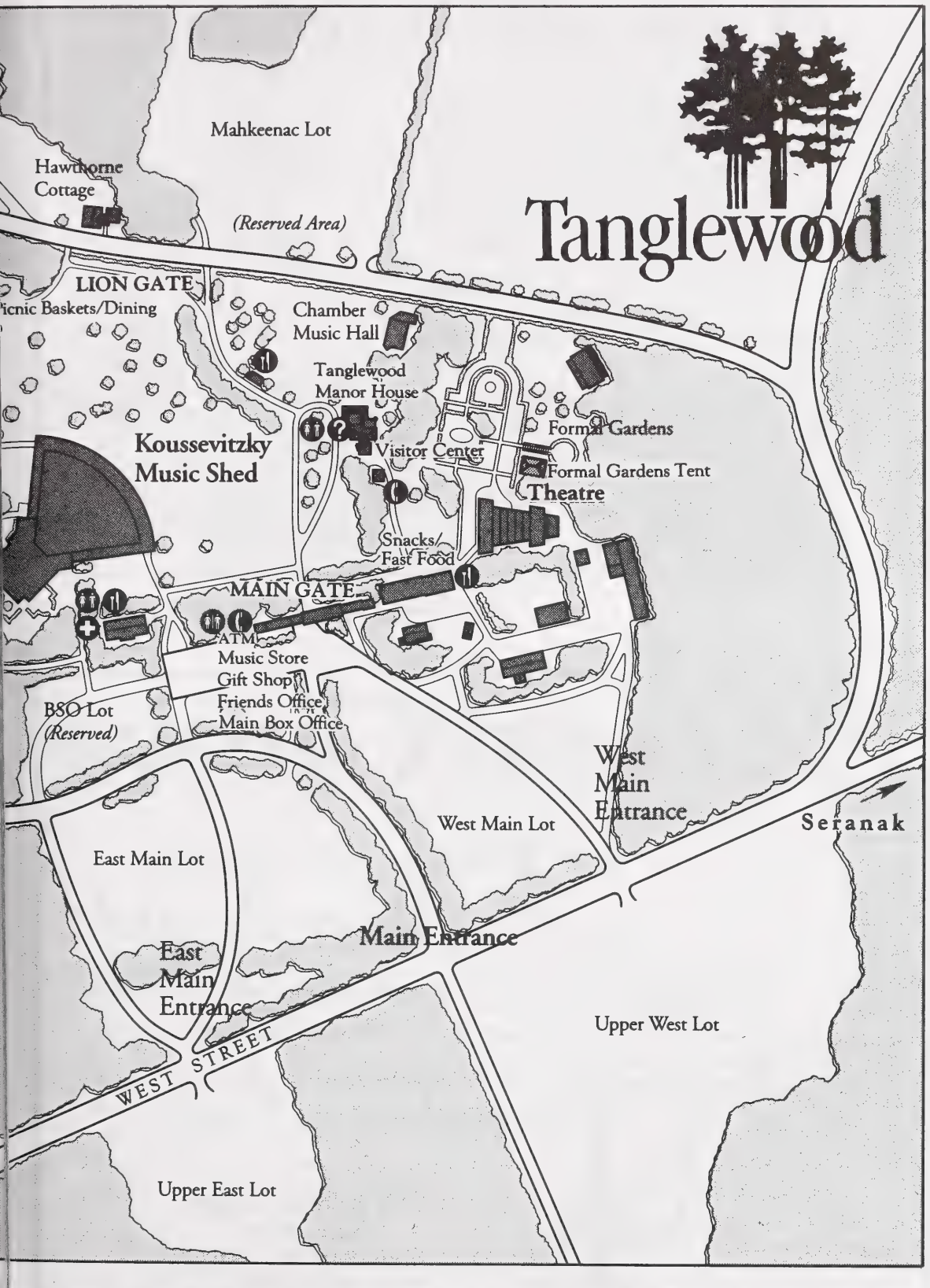
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Tent
Rehearsal
Hall
HIGHWO
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

Make The Red Lion Inn Part of Your Summer Program

After you've enjoyed an evening of art and entertainment, indulge yourself with another fine performance. Enjoy the perfect summer drink on our front porch. Also join us for lunch or dinner in the flower-laden courtyard, or in our antiques-filled dining room.

Please telephone 413-298-5545 for reservations.



THE RED LION INN

Food & Lodging since c.1773
Stockbridge, Massachusetts 01262
www.redlioninn.com

Proud to Receive a 2000 *Wine Spectator* Award of Excellence.

Country Curtains®
RETAIL SHOP



Pretty Windows... For Busy People!

If you want prettier windows, but don't have lots of time, visit our one-stop shop for everything you'll need.

The Red Lion Inn
Main Street
Stockbridge, MA
413 298-5565
www.ccretailshops.com

Open Every Day!

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: AS OF THIS SEASON, TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Saturday from 11 a.m. to 2:30 p.m. and on Sundays from noon until 7 p.m. on concert evenings. On Friday and Saturday nights, the Café remains open through intermission. Visitors are invited to picnic before concerts.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

THE FAREWELL PERFORMANCE

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare directed by Tina Packer

July 20 - September 2 on the outdoor Mainstage



Pictured: Tod Randolph

SHAKESPEARE & COMPANY

shakespeare.org

413-637-3353

Order subscriptions today or call for a free brochure.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four or seven rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant, for the thirteenth consecutive year, from TDK, the world leader in digital recording playback solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



The 2000-2001 season is Seiji Ozawa's twenty-eighth as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, Mr. Ozawa conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In addition to his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Seiji Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary

doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

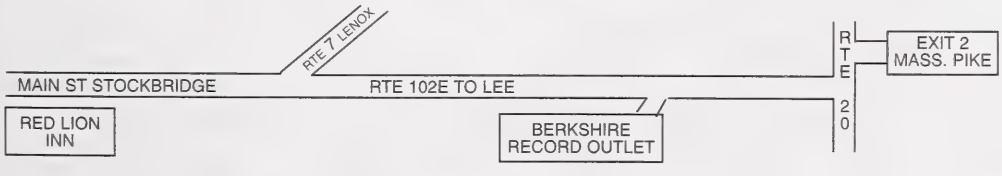
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

CLASSICAL CD DELETIONS & OVERRUNS

Top quality LPs, tapes, CDs, videos and books from $2.00. Over 15,000 Classical titles at a fraction of their original prices.

Just 3½ miles East of Stockbridge on Rte. 102 (follow map below)



Summer Retail Hours: Mon.-Sat. 10:00 AM-5:30 PM

BERKSHIRE RECORD OUTLET

Rte. 102, Lee, MA Website: www.broinc.com (413) 243-4080



BOSTON SYMPHONY ORCHESTRA
2000-2001

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity
Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976
Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980
Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Ikuko Mizuno
Carolyn and George Rowland chair
Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
*Nancy Bracken
Muriel C. Kasdon and Marjorie C. Paley chair
*Aza Raykhtsaum
Ruth and Carl J. Shapiro chair, fully funded in perpetuity
°Bonnie Bewick
David and Ingrid Kosowsky chair
*James Cooke
Theodore W. and Evelyn Berenson Family chair
*Victor Romanul
Bessie Pappas chair
*Catherine French
Stephanie Morris Marryott and Franklin J. Marryott chair
°Kelly Barr
Catherine and Paul Buttenwieser chair

Mary B. Saltonstall chair
*Yu Yuan
Kristin and Roger Servison chair

Second Violins
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity
Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity
*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon
§Gerald Elias
§Frank Powdermaker

Violas
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970
Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity
Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Stephen and Dorothy Weber chair
Joel Moerschel
Sandra and David Bakalar chair
Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity
Carol Procter
Lillian and Nathan R. Miller chair
Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity
*Jerome Patterson
Charles and JoAnne Dickinson chair
*Jonathan Miller
Rosemary and Donald Hudson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974
Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
°John Salkowski
Erich and Edith Heymans chair

* *Participating in a system of rotated seating*
§ *Substituting, Tanglewood 2001*
‡ *On sabbatical leave*
° *On leave*

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
§Joseph Holt

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

Stage Assistant
Harold Harris

COACH

COACH

FACTORY



PRIME OUTLETS AT LEE 413.243.4897

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now completing its 120th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is renowned as one of the world's most important music festivals; it helps develop future audiences through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the summer, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-2001 season celebrates the centennial of Symphony Hall, and the rich history of music performed and introduced there since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as

Inspired by the Everyday. Formed into the Extraordinary.

The Fine Art of Craft: 1801-2001

A series of independent, yet closely connected exhibits celebrating the changing nature of handcrafted art over the past two centuries.

June 8th – September 3rd THE BERKSHIRE MUSEUM
Route 7, Pittsfield 413-443-7171 berkshiremuseum.org

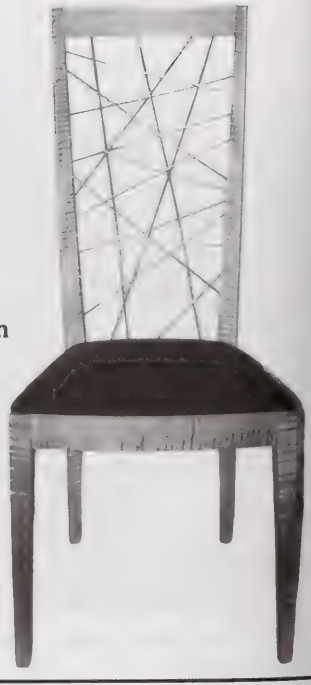
Best in Massachusetts Crafts
Award-winning Contemporary Designs

The Crafts Tradition
Traditional American Works

Hands on Crafts
With The Interlaken School of Arts

Antique Oriental Rugs from the Silk Road
The Gregorian Family Collection

Canoes, Currency & Christmas Cards
Made in Massachusetts by Crane & Co.



FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

THE BERKSHIRES
America's Premier Cultural Resort

twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boson Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-eighth season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2000-2001 Symphony Hall Centennial Season brought the world premiere of a newly commissioned work from John Corigliano; new works by Michael Colgrass and André Previn are scheduled for 2001-2002. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

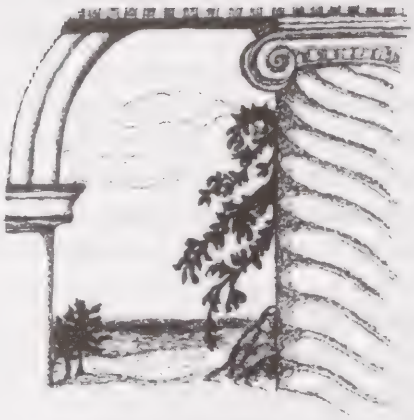
Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

La Pace

Italian bed and bath...



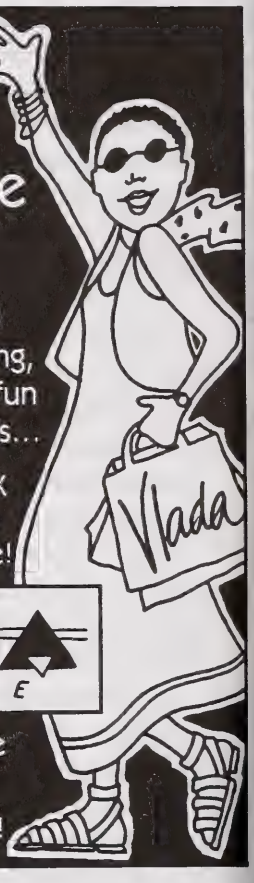
...with an attitude

313 Main Street
Great Barrington, MA 01230
413-528-1888

Classically Classy & Comfortable Clothes!

an intriguing shop full of outstanding clothing, jewelry, accessories, fun cards & fabulous finds...

Eileen Fisher • PA • FLAX
Fat Hat • Sarah Arizona
Christy Allen & lots more!



VLADA
BOUTIQUE

elm st • stockbridge
413•298•3656
visit our new sale room!



Frelinghuysen Morris
House & Studio

Tour the studio and house of celebrated 20th century artists.
Season runs July through October.
Open Thursday through Sunday.
Hourly guided tours: 10am to 3pm
Tel: 413.637.0166 • www.frelinghuysen.org

Editor's Pick 2001 Yankee Magazine's Travel Guide to New England

Bordering Tanglewood

THE WORLD'S BEST IMPORTED

CHOCOLATES & ART

Featuring **AWARD-WINNING**:

"Superb" Truffles & Pralines,
27 Different Chocolate Bars
Amazing Nut Brittles & Toffees
Hot Chocolate Mixes & Sauces
Valhrona Cooking Chocolate
Extraordinary Butter Crunches, etc.

Weekly Specials & Tastings

4 Housatonic St. Lenox, MA (413) 637-9114

Also available in the home version.



©1999 Bose Corporation JN00308

"Bose breaks the mold... Who said American companies can't innovate?"

– Rich Warren,
Chicago Tribune

The power of the orchestra. The vocal agility of the diva. The inspiration of the conductor. A live performance plays to our souls as much as our ears.

Of course no home music system can bring you the full experience of a live performance. But at Bose®, we won't stop trying. Our engineers have spent the last 35 years inventing breakthrough technologies and products, so now we're closer than even we thought possible.

If you haven't listened to a Bose music system lately, audition one at a retailer near you. And see for yourself just how close the home version comes to the live performance.

For more information, or to find a retailer near you, call **1-800-444-BOSE.**
Or visit our website at www.bose.com.

BOSE®
Better sound through research®


Life
is but a dream
At Canyon Ranch in the Berkshires Health Resort, enjoy shining summer days devoted to fitness and play, then dream of lively arts by nigh
There's no better accompaniment to our classic healthy vacation than the music, dance and theater that fills the Berkshires with a celebration of life.
Reservations: 800-326-7080
www.canyonranch.com
Dream on
CANYON RANCH
IN THE BERKSHIRES
HEALTH RESORT
LENOX • MA
To tour our award-winning health resort,
call 413-637-4400, Ext. 5504.

Take a look at yourself, America.

Special Exhibition
Now through October 21

Norman Rockwell: Pictures for the American People

The
Norman
Rockwell
Museum
at Stockbridge

Rt. 183, Stockbridge, MA
413-298-4100, ext. 220
www.nrm.org

Ford Motor Company

The exhibition and its national tour are made possible by Ford Motor Company.

Fidelity Investments

Education programs for the national tour are made possible by Fidelity Investments through the Fidelity Foundation. The exhibition in Stockbridge is made possible by Fidelity Investments and the Fidelity Foundation.

Audio tours courtesy of Country Curtains and The Red Lion Inn, Stockbridge, MA.



Norman Rockwell, *Rosie the Riveter* (detail)
©1943 The Curtis Publishing Company.

Outside your back door.



Miles of nature trails through pine forests

Championship golf by Rees Jones & Nicklaus Design

Shops and restaurants within walking distance

2,000 acres of backyard with views of woods, golf, meadow, horizon

The Pinehills

Neighborhoods with townhomes, single family and custom homes by The Green Companies, Whitman Homes and Kistler & Knapp. Starting in the $400,000s up to over $1 million. New commuter rail nearby with 55-minute service to South Station in Boston. Visit the Summerhouse information center, open daily 9 am to 5 pm.

xit 3 off Route 3 in Plymouth, Massachusetts Toll-Free [888] 209-8880 [508] 209-20

Created by New England Development, The Green Companies and Wallace Associates

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 8, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAWN UPSHAW, soprano
GILBERT KALISH, piano

Texts and Translations

CHARLES IVES

Down East

Songs!
Visions of my homeland,
come with strains of childhood,
Come with tunes we sang in school days
and with songs from mother's heart;
Way down east in a village by the sea,
stands an old, red farm house
that watches o'er the lea;
All that is best in me, lying deep in memory,
draws my heart where I would be
nearer to thee.
Every Sunday morning,
when the chores are almost done,
from that little parlor sounds the melodeon,
Nearer my God to Thee, nearer to Thee";
With those strains a stronger hope comes
nearer to me.

Ann Street

(Maurice Morris)
Quaint name Ann street.
Width of same, ten feet.
Barnums mob Ann street,
Far from obsolete.

Narrow, yes, Ann street,
But business. Both feet.
Sun just hits Ann Street,
Then it quits. Some greet!
Rather short, Ann street…

The Housatonic at Stockbridge

Contented river! in the dreamy realm
The cloudy willow and the plumy elm:
Thou beautiful! From ev'ry dreamy hill
What eye but wanders with thee at thy will,
Contented river! And yet ever-shy
To mask thy beauty from the eager eye:
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Ah! There's a restive ripple, and the swift
Red leaves, September's firstlings, faster drift;
Wouldst thou away, dear stream! Come, whisper nea
I also of much resting have a fear:
Let *me* tomorrow thy companion be
By fall and shallow to the adventurous sea!

Memories

a. very pleasant
b. rather sad

We're sitting in the opera house,
the opera house, the opera house;
We're waiting for the curtain to a-rise
with wonder for our eyes;
We're feeling pretty gay,
and well we may,
"O, Jimmy, look!" I say,
"The band is tuning up
and soon will start to play."

We whistle and we hum,
beat time with the drum.
We whistle and we hum,
beat time with the drum.

We're sitting in the opera house,
the opera house, the opera house;
awaiting for the curtain to rise
with wonder for our eyes;
a feeling of expectancy,
a certain kind of ecstasy,
expectancy and ecstasy,
expectancy and ecstasy Sh's's.

From the street a strain on my ear doth fall,
A tune as thread-bare as that "old red shawl,"
It is tattered, it is torn,
it shows signs of being worn,
It's the tune my Uncle hummed from early morn,
'Twas a common little thing and kind 'a sweet,
But 'twas sad and seemed to slow up both his feet;
I can see him shuffling down to the barn or to the town,
a humming.

The Cage

A leopard went around his cage
From one side back to the other side;
He stopped only when the keeper came
around with meat;
A boy who had been there three hours
began to wonder,
"Is life anything like that?"

The Circus Band

All summer long,
we boys dreamed 'bout big circus joys!
Down Main street, comes the band,
Oh! "Ain't it a grand and glorious noise!"

Horses are prancing, Knights advancing;
Helmets gleaming, Pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own.

Where is the lady all in pink?
Last year she waved to me I think,

Can she have died? Can! that! rot!
She is passing but she sees me not.

GUSTAV MAHLER Songs from "Des Knaben Wunderhorn"

Wer hat dies Liedlein erdacht?	**Who thought up this little song?**
Dort oben am Berg in dem hohen Haus	Up there on the mountain, in a high-up house,
Da gucket ein fein's lieb's Mädel heraus,	a lovely, darling girl looks out of the window.
Es ist nicht dort daheime!	She does not live there:
Es ist des Wirts sein Töchterlein,	she is the daughter of the innkeeper,
Es wohnt auf grüner Heide!	and she lives on the green meadow.
"Mein Herze ist wund.	"My heart is sore!
Komm', Schätzel mach's g'sund!	Come, my treasure, make it well again!
Dein schwarzbraune Äuglein,	Your dark brown eyes
Die hab'n mich vertwund't.	have wounded me.

Dein rosiger Mund macht Herzen gesund!
Macht Jugend verständig,
Macht Tote lebendig,
Macht Kranke gesund."

Wer hat denn das schöne Liedlein erdacht?
Es haben's drei Gäns übers Wasser gebracht
Zwei graue und eine weiße.
Und wer das Liedlein nicht singen kann,
Dem wollen sie es pfeifen! Ja!

Your rosy mouth makes hearts healthy.

It makes youth wise,
brings the dead to life,
gives health to the ill."

Who has thought up this pretty little song then?
It was brought over the water by three geese—
two grey and one white—
and if you cannot sing the little song,
they will whistle it for you!

Ich ging mit Lust durch einen grünen Wald

Ich ging mit Lust durch einen grünen Wald,
ich hört' die Vöglein singen;
sie sangen so jung, sie sangen so alt,
die kleinen Waldvöglein im grünen Wald!
Wie gern hört' ich sie singen!

Nun sing, nun sing, Frau Nachtigall!
Sing du's bei meinem Feinsliebchen:
Komm schier, wenn's finster ist,
wenn niemand auf der Gasse ist,
dann komm zu mir!
Herein will ich dich lassen!

Der Tag verging, die Nacht brach an,
er kam zu Feinsliebchen, gegangen.
Er klopft so leis' wohl an den Ring:
"Ei schläfst du oder wachst mein Kind?
Ich hab so lang gestanden!"

Es schaut der Mond durchs Fensterlein
zum holden, süßen Lieben,
die Nachtigall sang die ganze Nacht.
Du schlafselig Mägdelein, nimm dich in Acht!
Wo ist dein Herzliebster geblieben?

I walked with joy in woodland green

I walked with joy in woodland green,

I heard the small birds singing;
so young they sang, so old they sang,
the tiny birds in woodland green!

How gladly I heard them sing!

Now sing, Mistress Nightingale,
sing at my beloved's house:
come soon when it is dark,
when nobody is in the street,
then come to me.
I will let you in!

The day passed, night fell,
he came to his beloved.
He taps so softly on the ring:
"Ah, are you asleep or awake, my dear?
So long have I been standing!"

The moon looks through the window,
at the dear sweet love,
the nightingale sang all the night.
Sleepy little maid, take care!

Where is your dearest love?

—translation by Emily Ezust

Lob des hohen Verstands

Einstmals in einem tiefen Tal
Kukuk und Nachtigall
Täten ein Wett' anschlagen:
Zu singen um das Meisterstück,
Gewinn' es Kunst, gewinn' es Glück:
Dank soll er davon tragen.

In praise of higher understanding

Once in a deep valley,
The cuckoo and the nightingale
Had a contest:
To sing the Masterpiece.
To win by art or to win by luck,
Fame would the victor gain.

Please turn the page quietly.

Der Kukuk sprach: "So dir's gefällt,
Hab' ich den Richter wählt,"
Unt tät gleich den Esel ernennen.
"Denn weil er hat zwei Ohren groß,
Ohren groß, Ohren groß,
So kann er hören desto bos
Und, was recht ist, kennen!"

Sie flogen vor den Richter bald.
Wie dem die Sache ward erzählt,

Schuf er, sie sollten singen.
Die Nachtigall sang lieblich aus!
Der Esel sprach: "Du machst mir's kraus!
Du machst mir's kraus! I-ja! I-ja!
Ich kann's in Kopf nicht bringen!"

Der Kukuk drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel g'fiels, er sprach nur

"Wart! Wart! Wart! Dein Urteil will ich sprechen.
Wohl sungen hast du, Nachtigall!
Aber Kukuk, singst gut Choral!

Und hältst den Takt fein innen!

Das sprech' ich nach mein' hoh'n Verstand!
Und kost' es gleich ein ganzes Land,

So lass ich's dich gewinnen!"
Kukuk, Kukuk, I-ja!

The cuckoo said: "If it pleases you,
I will nominate the judge."
And he named the donkey right away.
"Since he has two huge ears,
Huge ears, huge ears,
He can hear so much better
And will know what is correct."

They soon flew before the judge
And when the issue was explained to him,
He told them they should sing.
The nightingale sang out sweetly!
The donkey said: You make me dizzy!
You make me dizzy! Eee-yah!
I can't get it into my head!

The cuckoo then quickly started
his song through thirds and fourths and fifths;
The donkey found it pleasing, and only said
Wait! Wait! Wait I will pronounce judgement now.
Well have you sung, Nightingale!
But, Cuckoo, you sing a good chorale!

And you keep the rhythm finely and internally!
Thus I say according to my sublime understanding,
And, although it may cost an entire land,
I will let you win!
Cuckoo, Cuckoo, Eee-yah!

—translation by Emily Ezust

Das irdische Leben

"Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,
Morgen wollen wir ernten geschwind."

Und als das Korn geerntet war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,
Morgen wollen wir dreschen geschwind."

Earthly Life

"Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!"
"Wait a little, my darling child;
Tomorrow we shall harvest quickly."

And when the corn had been harvested,
The child wailed again:
"Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!"
"Wait a little, my darling child;
Tomorrow we shall thresh quickly."

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,
Morgen wollen wir backen geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahr.

And when the corn had been threshed,
The child wailed again:
"Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!"
"Wait a little, my darling child;
Tomorrow we shall bake quickly."

And when the bread had been baked,
The child was lying on the funeral bier.

Das himmlische Leben

Wir genießen die himmlischen Freuden,
drum tun wir das Irdische meiden.
Kein weltlich Getümmel
hört man nicht im Himmel!
Lebt Alles in sanftester Ruh.

Wir führen ein englisches Leben,
sind dennoch ganz lustig daneben,
wir tanzen und springen,
wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset!
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
unschuldig's, geduldig's,
ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen tut schlachten
ohn' einig's Bedenken und Achten,
der Wein kost' kein Heller
im himmlichen Keller!
Die Englein, die backen das Brot!

Gut' Kräuter von allerhand Arten,
die wachsen im himmlischen Garten.
Gut' Spargel, Fisolen
und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!

Die Gärtner, die Alles erlauben!

Willst Rehbock, willst Hasen,
auf offener Straßen sie laufen herbei!

Sollt ein Fasttag etwa kommen

alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sanct Peter

Heavenly Life

We enjoy the heavenly pleasures,
so we can dispense with earthly things.
No worldly turmoil
is to be heard in heaven!
Everything lives in gentlest repose.

We lead an angelic life,
we are, however, at times quite merry,
we dance and jump,
we skip and sing!
Saint Peter in heaven looks on!

Saint John lets his little lamb go!
Herod, the butcher looks out for it!
We lead a patient,
innocent, patient,
a lovable lamb to its death!
Saint Luke slaughters the ox
without giving it thought or mind,
wine costs not a penny
in heaven's cellars!
The angels, they bake the bread!

Tasty herbs of every kind
grow in heaven's gardens.
Good asparagus, beans
and whatever we desire!
Whole dishfuls are ready for us!
Good apples, good pears and good
grapes!
The gardeners, they let you have
anything!
Do you want roebuck or hare?
In the middle of the street, they come
running by!
Should, per chance, a day of fasting
occur,
all the fish immediately swim up to us
with joy!
There's Saint Peter already running

Please turn the page quietly.

mit Netz und mit Köder zum himmlischen Weiher hinein! Sanct Martha die Köchin muß sein!	with his net and bait to the heavenly fishpond! Saint Martha must be the cook!
Kein Musik ist ja nicht auf Erden, Die unsrer verglichen kann werden. Elftausend Jungfrauen Zu tanzen sich trauen! Sanct Ursula selbst dazu lacht!	No music on earth can compare with ours. Eleven thousand maidens are bold enough to dance! Even Saint Ursula herself laughs at the sight!
Kein Musik ist ja nicht auf Erden, Die unsrer verglichen kann werden! Cäcilia mit ihren Verwandten Sind treffliche Hofmusikanten! Die englischen Stimmen Ermuntern die Sinnen. Daß Alles mit Freuden erwacht.	No music on earth can compare with ours! Cecilia with her relatives are excellent court musicians! The angelic voices delight the senses, and all awakes with joy.

—INTERMISSION—

BÉLA BARTÓK Hungarian folksong settings

Fekete föd	**Black is the earth**
Fekete föd, fehér az én zsebkendöm,	Black is the earth, my handkerchief is white,
Elhagyott a legkedvesebb szeretóm.	My very dearest sweetheart has left me.
Úgy elhagyott, hogy még meg sem siratott,	She didn't even cry for me,
Érzi szivem, nemsokara meghalok.	I feel in my heart: I'm going to die.
Annyi bánat a szüvemen	**So much sorrow lies on my heart**
Annyi bánat a szüvemen, Kétrét hajlott az egeken. Ha még egyet hajlott volna, Szüvem ketté hasadt volna.	So much sorrow lies on my heart, It covers the heavens twice over. Had it covered them one more time, My heart would have broken in two.
Én elmegyek közületek, Isten maradjon veletek, Tölem több panaszt nem hallasz,	Now I'm going to leave you, May God remain with you, You will hear no more complaint from me,
Kit hallottál, avval maradsz.	What you heard will be all there is.



"Hatforintos" nóta

A cseroldalt összejártam,
Sehol párom nem találtam.
Ez a hatforintos nóta,
Kinek tetszik, járja réa, járja réa.

Kinek nincsen hat forintja,
Erre bizony nem jarhatja:
Hat forintját ki sajnálja,
Erre bizony ne is járja, ne járja.

Eddig vendég jōl mulattál,
Ha tetszenék elindulnál!

Uccu gazda, kerülj botra,
A vendéget inditsd útra.

Hej,
Kinek nincsen hat forintja,
Erre bizony nem jarhatja,
Erre bizony, erre ne is járja!

"Six-Forints" Song

I have roamed the oak hill,
But nowhere did I find my mat'e.
This is the six-forint song,
Whoever likes it should dance to it,
should dance to it.

Whoever has no six forints,
Cannot dance to this:
Whoever grudges his six forints,
Should not even try to dance to this,
to this.

So far you have had a good time, guest,
If you please you might start on your
way!
Up, host, take to the stick,
Put the guest on his way.

Hey,
Whoever has no six forints,
Cannot dance to this,
And should not even try to dance to
this, to this!

A Tömlöcben

Minden ember szerencsósen,
Csak én élek keservèsen,
Fejem lehajtom csenzesèn,
Csak úgy sírok keservesen.

Olyan nap nem jött az égre
Könnyem ne hulljon a földre,

Hull a földre, hull ölembe,

Hull a gyaszos kebelembe.

Bolthajtásos az én szobám,
Még a holdvilág sem süt rám;
Hát a fényes napsugárja

Hogy sütne hervadt orcámra!

Azt sohasem hittem volna,
Tömlöc oldalamat rontsa,
Piros orcám méghervassza,
Bodor hajam leväsitsa.

Ne sirj, kedves feleségem,
Ne zokogj, édes gyermekem!
Gondodat viseli az Isten,
Kiszabadulok még innen.

In Prison

All people live fortunately,
Only I live so bitterly,
I bow my head quietly,
And so I weep bitterly.

Never has a new day yet dawned
Without my tears dropping to the
ground,
They drop to the ground, drop into
my lap,
They drop in my sorrowful breast.

My room is vaulted,
Not even does the moon shine upon me;
How then should the rays of the bright
sun
Shine on my faded cheeks!

I would have never thought,
That a prison should impair my side,
That it should fade away my red cheeks,
And wear off my curling hair.

Do not weep, my dear wife,
Do not sob my dear child!
God will provide for you,
I will yet be released from here.

Please turn the page quietly,
and only after the music has stopped.

Régi keserves

Olyan árva vagyok, mint út mellett az ág,
Kinek minden ember nekímegyen s levág;
Az én életenmek és most úgy vagyon , sorsa
Mer bokros búbánat azt igen futkossa.

Hervadni kezdettem; mint összel a rózsa,
Kinek nincsen sohutt semmi pártfogója;
Addig menyek, addig a kerek ég alatt,
Valamig megnyugszom fekete föd alatt.

Old Lament

I am as lonely as the bough along the road
Which everyone stumbles into and cuts off;
The destiny of my life now is just the same,
Because it is interwoven with thorny grief.

I began to wither like the rose in autumn,
Who has no patron ever anywhere;
I will keep going under the firmament,
Until I get rest under the black earth.

Eddig való dolgom

Eddig való dolgom a tavaszi szántás,

Kertekbe, rétekbe füvet lekaszálás;

Immár ökröm hejjin lovam a nyeregbe,

Szijostorom hejjin kantárszár kezembe.

Eljött mär az a nap, melyben kell indulni,
Hazámtól, hazámtól bús szivvel távozni,
Kedves szüleimtöl sirva elbúcsuzni,

Kedves hitestársam árván itt kell hagyni.

Up until Now

Up until now my work was ploughing in the springtime,
Mowing grass in gardens, mowing grass on meadows;
Now, instead of oxen, a horse I have saddled,
Instead of my leather whip now I hold the bridle.

Now, folks, the day has come when I have to set out,
With a heavy heart to leave my house, my country,
Tearfully I take leave of my beloved parents,
And leave you behind unprotected, my dearest maid.

Párositó I

Sárga csiko, csengö rajta,
Vajjon hová megyünk rajta?
Huzsedáré huzsedom.

Maj elmegyünk valahova;
Kocsis Róza udvarára,
Huzsedáré huzsedom.

Betekintünk az ablakon;
Ki kärtyázik az asztalon?
Huzsedáré huzsedom.

Kovács Jani ott kartyázik;
Kocsis Róza fésülködik,
Huzsedáré huzsedom.

Ugye Jani, szép is vagyok,
Éppen neked vaïó vagyok,
Huzsedáré huzsedom.

Mating I

Bay filly, wearing a bell,
Wherever are we going on it?
Huzhedare, huzhedom.

We shall go somewhere;
To the yard of Róza Kocsis,
Huzhedare, huzhedom.

We look in through the window;
Who is playing cards at the table?
Huzhedare, huzhedom.

Jani Kovács is playing cards there;
Róza Kocsis is combing her hair,
Huzhedare, huzhedom.

I am pretty Jani, aren't I,
I am just meant for you,
Huzhedare, huzhedom.

LUCIANO BERIO "Folk Songs"

Black is the color
(John Jacob Niles)

Black is the color of my true love's hair
his lips are something rosy fair,
the sweetest smile and the kindest hands,
I love the grass whereon he stands.

I love my love and well he knows,
I love the grass whereon he goes,
if he no more on earth will be
'twill surely be the end of me.

I wonder as I wander
(John Jacob Niles)

I wonder as I wander out under the sky
how Jesus our Saviour did come for to die
for poor ordn'ry people like you and like I
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow stall
with wise men and farmers and shepherds and all
but high from the Heavens a star's light did fall
the promise of ages it then did recall.

If Jesus had wanted of any wee thing
a star in the sky or a bird on the wing
or all of God's angels in Heav'n for to sing
he surely could have had it 'cause he was the king.

Loosin yelav
(Armenian folk text)

Loosin yelav en sareetz,
saree partzaer gadareetz,
shegleeg megleeg yeresov
paervetz kedneen loosni dzov.

Jan a loosin Jan ko loosin,
Jan ko gaelor sheg yereseen.

Xavarn arten tchaekatzav
oo el kedneen tchaegatzav;
loosni loosov halatzvadz
moot amberi metch maenadz.

Jan a loosin Jan ko loosin,
Jan ko gaelor sheg yereseen.

The moon has risen

The moon has risen over the hill,
over the top of the hill,
its red rosy face
casting radiant light on the ground.

O dear moon, with your dear light,
and your dear round rosy face.

Before, the darkness lay
spread upon the earth;
moonlight has now chased it
into the dark clouds.

O dear moon, with your dear light,
and your dear round rosy face.

Please turn the page quietly,
and only after the music has stopped.

Rossignolet du bois
(French folk text)

Rossignolet du bois,
rossignolet sauvage,
apprends-moi ton langage,
apprends-moi à parler.
Apprends-moi la manière
comment il faut aimer.

Comment il faut aimer
je m'en vais vous le dire,
faut chanter des aubades.
Deux heures après minuit,
faut lui chanter: "La belle
c'est pour vous réjouir."

On m'avait dit, la belle,
que vous avez des pommes,
des pommes de renettes,
qui sont dans vot' jardin.
Permettez-moi, la belle,
que j'y mette la main.

Non, je ne permettrai pas
que vous touchiez mes pommes.
Prenez d'abord la lune
et le soleil en main,
puis vous aurez les pommes
qui sont dans mon jardin.

Little nightingale of the woods

Little nightingale of the woods,
little wild nightingale,
teach me your sweet language,
teach me how to speak like you.
Show me the way
to love aright.

The way to love aright
I can tell you straight away,
you must sing serenades.
Two hours after midnight,
You must sing to her: "My pretty one,
this is for your delight."

They told me, my pretty one,
that you have some apples,
some rennet apples,
growing in your garden.
Allow me, my pretty one
To touch them.

No, I shall not allow you
to touch my apples.
First, hold the moon
and the sun in your hands,
then you may have the apples
that grow in my garden.

A la femminisca
(Sicilian folk text)

Signuruzzu miù faciti bon tempu,
ha iu l'amanti miu 'mmezzu lu mari.
l'arvuli d'oru e li ntinni d'argentu.
La Marunnuzza mi l'av' aiutari,
chi pozzanu arrivaeri 'nsarva mentu.

E comu arriva 'na littra ma fari
ci ha mittiri du duci paroli,
comu ti l'ha passatu mari mari.

A Maid's Song

May the Lord send fine weather,
for my sweetheart is at sea.
His mast is of gold, his sail of silver.
May Our Lady give me her help
so that they get back safely.

And if a letter arrives,
may there be two sweet words written,
telling me how it goes with you at sea.

La donna ideale
(Genovese folk text)

L'ómo chi mojer vor piar
de quatro cosse dé espiar
la primiera è comm'el è naa
l'altra è se l'è ben accostumaa
l'altra è como el è formaa
la quarta è de quanto el è dotaa
se queste cosse ghe comprendi
a lo nome de Dio la prendi.

The Ideal Woman

When a man has a mind to take a wife
There are four things he should check:
The first is her family,
The second her manners,
The third is her figure,
The fourth is her dowry.
If she passes muster on these,
Then in God's name, let him marry her.

Ballo
(Italian folk text)

Amor fa disviare li più saggi
e chi più l'ama meno ha in sé misura.

Più folle è quello che più s'innamura

Amor non cura di fare suoi dannaggi.
Co li suoi raggi mette tal calura
che non puo raffreddare per freddura

Dance

Love makes even the wisest mad
and he who loves most has least
judgement.
The greater lover is the greater fool.

Love is careless of the harm he does.
His darts cause such a fever
that not even coldness can cool it.

Motettu de tristura
(Sardinian folk text)

Tristu passirillanti,
comenti massimbillas.
Tristu passirillanti,
e puita mi consillas,
a prangi po s'amanti.

Tristu passirillanti,
cand'happess interrada.
Tristu passirillanti,
faimi custa cantada,
cand'happess interrada.

Song of Sadness

Sorrowful nightingale
how like me you are.
Sorrowful nightingale,
console me if you can,
as I weep for my lover.

Sorrowful nightingale,
when I am buried.
Sorrowful nightingale,
sing this song,
when I am buried.

Malurous qu'o uno fenno
(French folk text)

Malurous qu'o uno fenno,
malurous qué n'o cat!
Qué n'o cat n'en bou uno,
qué n'o uno n'en bou pas!
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Urouzo lo fenno
Qu'o l'omé qué li cau!
Urouz' inquèro maito
O quèlo qué n'o cat!
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Wretched the man who has a wife

Wretched the man who has a wife,
wretched the man without one!
He who hasn't got one wants one,
he who has one doesn't!
Tradera laderi derero
ladèra, ladèri dèra.

Happy is the woman
who has the man she needs!
But happier still is she
who's managed to stay free!
Tradera laderi derero
ladèra, ladèri dèra.

Lo fiolaire
(French folk text)

Ton qu'èrè pitchounèlo,
Gordavè loui moutous.
Ti lirou lirou…la la diri tou tou la lara!

Obio 'no counoulhèto
è n'ai près u postrou.
Ti lirou lirou…la la diri tou tou la lara!

The Spinning Girl

When I was a little girl,
I tended the sheep
Ti lirou…la la diri tou la lara!

I had a distaff
and I took a shepherd,
Ti lirou…la la diri tou la lara!

Please turn the page quietly.

Per fa l'obiroudèto
Mè domound' un poutou.
Ti lirou lirou... la la diri tou tou la lara!

For tending my sheep,
he asked for a kiss,
Ti lirou...la la diri tou la lara!

È ièu soui pas ingrato,
Èn lièt d'un n'in fau dous!
Ti lirou lirou...la la diri tou tou la lara!

And as I'm not ungrateful,
I gave him two!
Ti lirou...la la diri tou la lara!

Azerbaijan love song

Da mòs den bil de mòs nòs
di di lam na nai ai na ni nai.
Ai na ni nai!

I realized what he said
without his having to speak.

Go shadòmò hey ma nòmòs
yar go shadòmò hey ma nòmòs.
Sen ordan chòxman boordan, hey.
Tcholoxò dish ma nòmòs,
yar tcholoxò mò dish ma nòmòs,
kòz be li nintché dira i nin tché
lebleri gontchò de ra i gontchò,
kòz be li ni ni je de ri nin tché,
lebleri gontcha de le gontcha.

Hey you girl
with your jewelry jingling,
you are from here
and I am from there.
Don't enter my world sweetheart,
don't enter my world.

Na plitye korshis sva doi
ax kroo gomshoo nyaka mò shi,
ax pastoi xanòm pastoi
jar doo shi ma nie patooshi.

Girl, your hips are very slender.
Your lips, your voice,
are tender like a rosebud.
She carries a jug of water
down among the reeds.
Woman, take away the fire from
my soul.

Go shadòmò hey ma nòmòs
yar go shadòmò hey ma nòmòs.
Sen ordan chòxman boordan, hey.
Tcholoxò dish ma nòmòs,
yar tcholoxò mò dish ma nòmòs,
kòz be li nintché dira i nin tché
lebleri gontchò de ra i gontchò,
kòz be li ni ni je de ri nin tché,
lebleri gontcha de le gontcha.

Hey you girl
with your jewelry jingling,
you are from here
and I am from there.
I think to myself,
Don't go into the house.
My eyes see what will happen.

Nie didj dom ik di ri dit,
boost ni dietz stayoo zaxa dit
ootch to boo dit ai palam
syora die lim tché sti snova papalam!

In plain words
it doesn't matter.
What will be, will be;
but half of me wants to go
and the other half doesn't.

Table of Contents

Ozawa Hall concert of Wednesday, August 8, at 8:30 2
Dawn Upshaw, soprano; Gilbert Kalish, piano; with members of the Boston Symphony Orchestra and Federico Cortese, conductor
MUSIC OF IVES, MAHLER, BARTÓK, AND BERIO

Prelude Concert of Friday, August 3, at 6 11
Members of the Boston Symphony Orchestra
MUSIC OF MARTINŮ, PAREDES-GOLIJOV, AND MENDELSSOHN

Boston Symphony Orchestra concert of Friday, August 10, at 8:30 17
André Previn conducting; Van Cliburn, piano
MUSIC OF COPLAND, GRIEG, AND DVOŘÁK

Boston Symphony Orchestra concert of Saturday, August 11, at 8:30 31
Roberto Abbado conducting; Jacques Zoon, flute
MUSIC OF WUORINEN, MOZART, AND MAHLER

Boston Symphony Orchestra concert of Sunday, August 12, at 2:30 43
Bernard Haitink conducting
MUSIC OF SMETANA, MARTINŮ, AND BRAHMS

Ozawa Hall Concert of Wednesday, August 15, at 8:30 52
Boston Symphony Chamber Players
MUSIC OF HAYDN, BEETHOVEN, KIRCHNER, AND STRAVINSKY

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, AUGUST 2001

August 4 and 11 — Marc Mandel, BSO Director of Program Publications
August 18 — Robert Kirzinger, BSO Publications Associate

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, August 8, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAWN UPSHAW, soprano
GILBERT KALISH, piano
with BOSTON SYMPHONY ORCHESTRA MEMBERS
JACQUES ZOON, flute
WILLIAM R. HUDGINS, clarinet
STEVEN ANSELL, viola
MARTHA BABCOCK, cello
ANN HOBSON PILOT, harp
J. WILLIAM HUDGINS, percussion
TIMOTHY GENIS, percussion
and BSO Assistant Conductor FEDERICO CORTESE

Please note that texts and translations are being distributed separately.

Songs of Heart and Home

IVES
Down East
Ann Street
The Housatonic at Stockbridge
Memories: A. Very Pleasant and B. Rather Sad
The Cage
The Circus Band

MAHLER
from *Des Knaben Wunderhorn*
Wer hat dies Liedlein erdacht?
Ich ging mit Lust durch einen grünen Wald
Lob des hohen Verstandes
Das irdische Leben
Das himmlische Leben

INTERMISSION

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

BARTÓK — Hungarian folksong settings

- Fekete föd
- Annyi bánat a szüvemen
- "Hatforintos" nóta
- A Tömlöcben
- Régi keserves
- Eddig való dolgom
- Párosító I

BERIO — Folk Songs

1. Black is the color (USA)
2. I wonder as I wander (USA)
3. Loosin yelav (Armenian)
4. Rossignolet du bois (France)
5. A la femminisca (Sicily)
6. La donna ideale (Italy)
7. Ballo (Italy)
8. Motettu de tristura (Sardinia)
9. Malurous qu'o uno fenno (Auvergne)
10. Lo fiolaire (Auvergne)
11. Azerbaijan love song (Azerbaijan)

Notes

In these "songs of heart and home," four composers, all to some degree alienated from the sentimental Romantic embrace of populism, succeed nonetheless in reconnecting with populist roots by focusing the light of their own truths upon down-to-earth materials and subject matter.

Charles Ives (1874-1954) pursued two professions, publicly founding and running an insurance company, privately composing music that often rode roughshod over tradition. His 140-or-songs reflect a galaxy of styles: some are traditional, some contemporary, some futuristic; some even parody bad music. In "The Things Our Fathers Loved" (1917) Ives subjects shards of folklike melody to increasingly collagistic treatment as the singer proceeds from remembering the past to reliving it. Modernistic eruptions in the tiny "Ann Street" (1921) depict chaotic traffic on Broadway in New York's financial district; a later *tremolo* limns the intersection of Nassau and Ann Sts.

Drawn from the last movement of Ives's orchestral *Three Places in New England* (1908-14), the impressionist-modernist masterpiece "The Housatonic at Stockbridge" (1921) seems to conflate a nature hymn with nature's own exegesis upon it. "Memories" (1897), a two-part tableau set in a music hall, parodies popular songs, one jaunty, one sentimental. By contrast, "The Cage" (1906) presents Ives's most formidable modernism, as menacing repeated chords evoke a prowling beast. The populist returns in "The Circus Band," originally written as a march for piano or band in 1894. Ives hyper-energizes pop phrases with tricky syncopations, giving us not only the predictability of the parade but the anarchic euphoria of the crowd that flocks to it.

Around 1887, **Gustav Mahler** (1860-1911) discovered the seminal Germanic folk-collection *Des Knaben Wunderhorn* with the shock of self-recognition, realizing that its verses

Now through September 23

Picasso

THE ARTIST'S STUDIO



Pablo Picasso, *The Sculptor* (detail), 1931, Oil on plywood, Musée Picasso, Paris and Signature © 2001 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Enter the extraordinary world of Picasso's studio,
where deals were made, lovers seduced and genius thrived.

Wadsworth Atheneum
Museum of Art

For tickets, call toll free 1-877-600MAIN or visit museumtix.com

Organized by the Wadsworth Atheneum Museum of Art and the Cleveland Museum of Art.
The exhibition is sponsored by Fleet.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
Additional support provided by The Florence Gould Foundation and The Pryor Foundation.
Support for educational programs provided by the J. Walton Bissell Foundation, Inc. and Sotheby's.

The media sponsor is The Hartford Courant.

Fleet

600 Main Street, Hartford (860) 278-2670 www.wadsworthatheneum.org

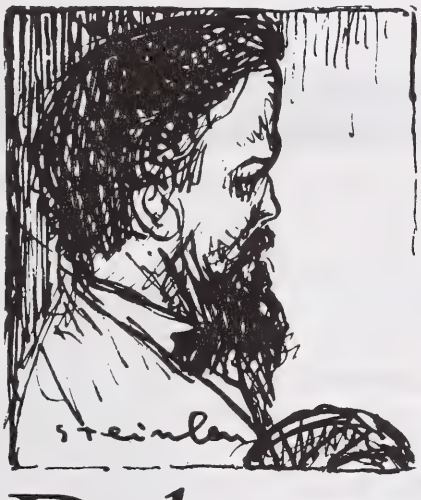
contained exactly the sort of uninhibited expressivity that he sought to bring to his music. Over the next fourteen years, he wrote some two dozen *Wunderhorn* songs, while also incorporating *Wunderhorn* poems into his Second, Third, and Fourth symphonies.

In his six *Wunderhorn*-based *Humoresken* (early 1892), Mahler made an artistic breakthrough, his style ripening with new pungency and coloristic invention. "Wer hat dies Liedlein erdacht" (February 6) opens in "folk-waltz" style. Sophisticated modulations then heighten the wistfulness of love's disappointments before the final swatches of *coloratura* yodeling. The tranquil melody of "Ich ging mit Lust" (c.1887) at first alternates with the piano's bird-song figurations; later a nightingale's serenade dovetails with the voice. Forest creatures also figure in the sly wit of "Lob des hohen Verstandes" (1896): after cuckoo calls and nightingale twitters, the jackass asserts his prerogative as a music critic.

In March 1892, Mahler completed "Das himmlische Leben," a depiction of life in heaven as imagined by a hungry child, originally intended as one of the *Humoresken*. Feeling that the piece had wider implications, he composed a *Wunderhorn* pendant to it the following year—a harrowing picture of a child starving to death that he entitled "Das irdische Leben" ("Earthly Life"). Mahler considered using both in symphonies, but discarded such plans for "Das irdische Leben." In this powerful, tragic work, a fretful *moto perpetuo* accompaniment metaphorically limns fate's millwheel grinding on without change; the child's cries for bread become more and more desperate while betraying ever-failing

THE BARD MUSIC FESTIVAL
REDISCOVERIES

Twelfth Season



Debussy
and His World

August 10–12
August 17–19

Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf

Do you groove to the sound of a bass?



Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

strength. "Das himmlische Leben" became the finale of his Fourth Symphony. The opening rhythm conveys a child-like saunter, naïve piety and excitement provide expressive contrasts, and the song closes in a solemn celestial glow.

Béla Bartók (1881-1945) was not only one of the great composers of the twentieth century, but also a pioneer in scientific ethnomusicology. Earlier scholars, owing to cultural bias, had too often "corrected" details of folk songs that violated classical conventions of harmony, counterpoint, and rhythm; Bartók tried to capture folk songs as they were sung in real life, hauling cylinder-recording equipment to remote villages and notating exactly what he recorded. In the present arrangements, he embedded the tunes (scrupulously unaltered) into contexts designed to complement them and, at the same time, to satisfy as concert music.

Our first two songs come from a collection assembled between 1908 and 1917. In "Fekete föd," Bartók evokes a *cimbalom* accompaniment to the freely declaimed pentatonic lament of a girl who has surrendered her virginity only to be deserted. Parting in disgrace is the subject of "Annyi bánat a szüvemen." Shifting meters in the plaintive pentatonic tune emphasize key words *via* long-held notes.

The next three songs appeared in a four-volume collection completed in 1929. "'Hatforintos' nóta" ("Sixpence" dance) incorporates a skirling tune into a vigorous, dissonant folk-derived concert dance, with the piano providing a polyphonic interlude. For "A Tömlöcben," the song of a prisoner, Bartók's accompaniment begins peacefully with a cluster-wash, and takes on animation as despair casts off inhibitions. "Régi keserves" ("Sad Song") is weirdly alien to conventional notions of key and harmony, its strangeness emphasized by the gentle minor- and major-second clashes of Bartók's background. The tune of "Eddig való dolgom," a parting song from the 1908-17 collection, clothes the free verbal rhythms so faithfully that it must be notated in interspersed measures of 3/4, 2/4, and 3/8. In the bridal ditty "Párosító I," Bartók's piano simulates a rustic band, complete with per-


Richard Easton in *Camelot*

Destination Imagination

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

cussion jingles and tinkles.

One of the twentieth century's most fascinating artistic partnerships allied **Luciano Berio** (b.1925), the provocative Italian avant-garde composer, with Cathy Berberian, an equally adventurous American singer who explored ethnic techniques and other methods to extend the sonic vocabulary of the human voice (the two were married between 1950 and 1966). Berio wrote experimental works for Berberian, in some manipulating her voice on tape, in others utilizing inventive vocal sound effects. A quite different project united them in 1964, when he provided her with a group of eleven folk songs from varied nations, supplying accompaniments that teemed in pungent detail but respected the melodies' traditional origins. The journey begins with two American songs in tribute to Ms. Berberian's homeland, then shifts to the Armenia of her heritage, and goes on to encompass France (Nos. 4, 9, and 10), and Italy (6 and 7), also exploring Sicily (5) and Sardinia (8) before concluding with an Azerbaijan love song. Berio provided the following commentary:

> In essence, it is an anthology of folk songs...found on old records, in old anthologies, or sung by friends, which I have reinterpreted rhythmically, metrically and harmonically. The instrumental discourse serves to suggest and comment on what seemed to me to be the expressive, i.e., cultural, roots of each song. These roots do not have to do only with the origins of the songs themselves, but also with the history of the uses that were made of them when men didn't try to destroy them and manipulate their meanings. Two of these songs ("La donna ideale" and "Ballo") are folk songs only by intention. Actually, I wrote them myself in 1947, the first on humorous lyrics by an anonymous Genovese, the second on a text by an anonymous Sicilian.
>
> —Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium.*

GUEST ARTISTS

Dawn Upshaw



Dawn Upshaw has earned the devotion of an exceptionally diverse audience throughout the world for her performances on the opera and recital stage, as a proponent of new music and musical theater, and in television and recording. She has appeared in the opera houses of New York, Paris, Salzburg, and Vienna in the great Mozart roles (Pamina, Ilia, Susanna, Cherubino), as Anne Trulove in *The Rake's Progress*, and as Mélisande in *Pelléas et Mélisande* both in Paris and at the Met. In Salzburg, she sang the role of the Angel in Messiaen's *St. François d'Assise.* In 2000, Upshaw took on two new roles written for her, in Saariaho's *L'Amour de loin* at the Salzburg Festival and in John Adams's *El Niño* at the Châtelet in Paris. Ms. Upshaw has worked with such esteemed artists as Richard Goode, the Kronos Quartet, James Levine, Michael Mayer, Esa-Pekka Salonen, Peter Sellars, and Robert Wilson. Recent collaborations include a staged musical theater evening commissioned by Lincoln Center, *Round About,* and the Peter Sellars staging of Bach's Cantata No. 199 at the Salzburg Festival. This past season she performed *Pierrot Lunaire* and *Così fan tutte* with James Levine and collaborated with the Kronos Quartet, with Sir Simon Rattle and the Berlin Philharmonic, and with the orchestras of Chicago and Cleveland under Antonio Pappano. In her work as a recitalist, where Margo Garrett and Gilbert Kalish are frequent partners, she appeared at Carnegie Hall, the Kennedy Center, and Boston's Jordan Hall, among others. Ms. Upshaw has given over thirty world premieres, including works by Philip Glass, Christopher Rouse, Judith Weir, Henri Dutilleux, Osvaldo

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

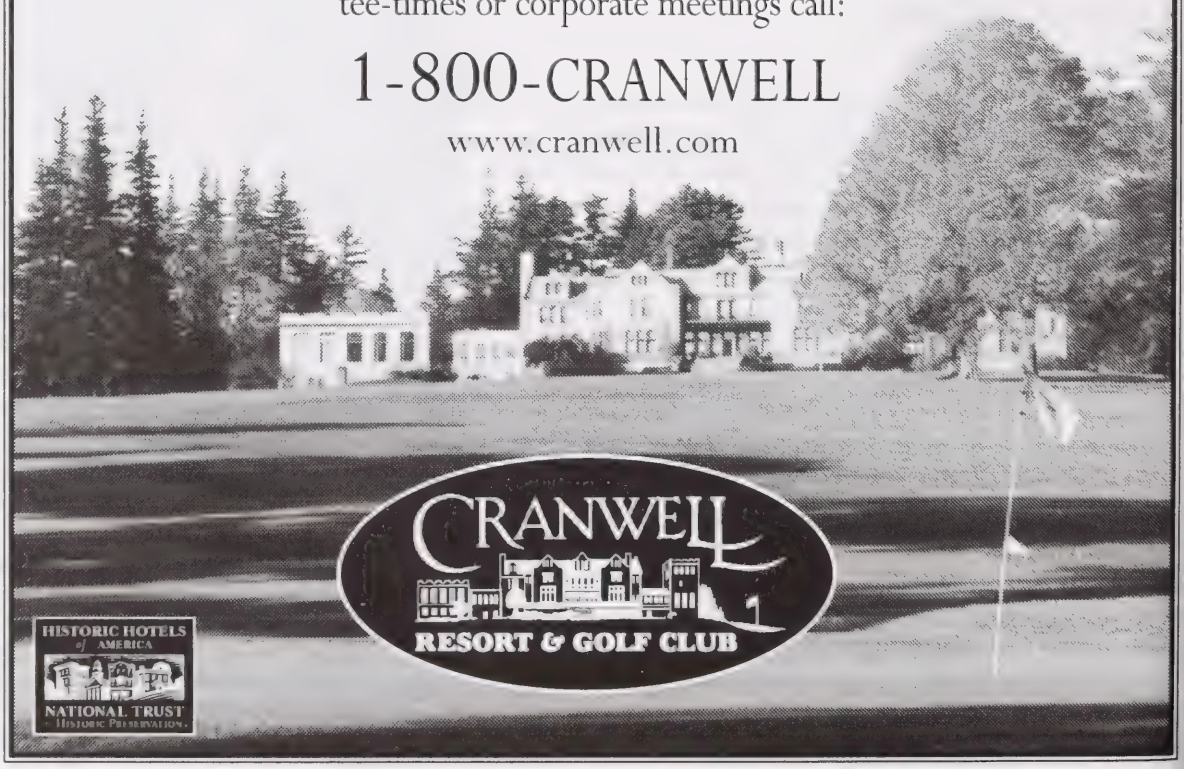


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



CRANWELL
RESORT & GOLF CLUB

HISTORIC HOTELS of AMERICA
NATIONAL TRUST
HISTORIC PRESERVATION

Golijov, and Gabriela Ortiz, among many others. The million-selling recording of Henryk Górecki's Symphony No. 3 is but one of the award-winning Nonesuch disks that features Ms. Upshaw in music of today. In music theater, her recordings *I Wish It So* and *Dawn Upshaw Sings Vernon Duke* attest to an affinity for popular song, repertoire she has offered in appearances to benefit Classical Action, an advocacy organization for AIDS research. Ms. Upshaw most recently hosted the "Copland Centennial Celebration" on PBS. The hour-long documentary "Dawn Upshaw: Intimate Collaborations," featuring her work with Richard Goode, Peter Sellars, and Eric Stern, was broadcast on European television and on Bravo. "Dawn at Dusk," a live BBC broadcast from the London Proms Festival, featured American music from Copland and Weill to Sondheim and Bernstein. She has also been a guest of the President on the NBC special "Christmas in Washington" and a featured artist in the PBS productions "Evening at Pops;" "Leonard Bernstein's New York;" "I Hear America Singing," and "Some Enchanted Evening." Named *Musical America*'s Vocalist of the Year in 2000, Ms. Upshaw holds a master's degree and an honorary doctorate from the Manhattan School of Music. She graduated from Illinois Wesleyan University, and began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artists Development Program, which provided many of her first appearances on the opera stage. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two children.

Gilbert Kalish



Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist in myriad performances and recordings has established him as a major figure in American music. A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabella Vengerova. He was the pianist of the Boston Symphony Chamber Players for almost three decades and a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and '70s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the remarkable artistic collaborations of our time. He maintains longstanding duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw. As educator he is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. He was a faculty member of the Tanglewood Music Center from 1968 to 1997 and served as Chairman of the Faculty at Tanglewood from 1985 to 1997. He often serves as guest faculty at distinguished music institutions such as The Banff Centre and the Steans Institute at Ravinia, and is renowned for his master class presentations. Mr. Kalish's discography of some 100 recordings encompasses classical repertory, twentieth-century masterworks, and new compositions. Of special note are his solo recordings of Charles Ives's *Concord* Sonata and sonatas of Joseph Haydn, an immense discography of vocal music with Jan DeGaetani, and landmarks of the twentieth century by composers such as Carter, Crumb, Shapey, and Schoenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, August 10, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

NURIT BAR-JOSEF, violin
ALEXANDER VELINZON, violin
EDWARD GAZOULEAS, viola
KAZUKO MATSUSAKA, viola
OWEN YOUNG, cello

MARTINŮ — Three Madrigals for violin and viola

Poco allegro
Poco andante
Allegro

Ms. BAR-JOSEF and Mr. GAZOULEAS

PAREDES-GOLIJOV — Three Pieces for Portuguese Guitar, arranged for string quartet

I. *Romance No. 1*
II. *Song of the Green Years*
III. Variations on a Popular Dance

Mr. VELINZON, Ms. BAR-JOSEF, Mr. GAZOULEAS, and Mr. YOUNG

MENDELSSOHN — Quintet in B-flat for two violins, two violas, and cello, Opus 87

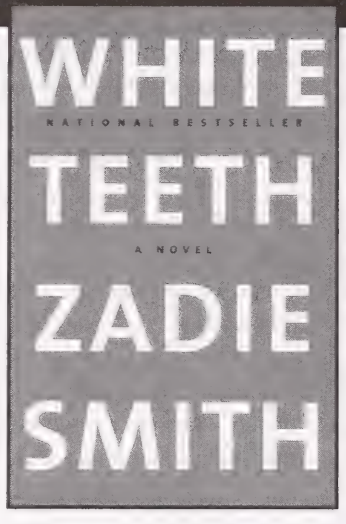
Allegro vivace
Andante scherzando
Adagio e lento
Allegro motto vivace

Ms. BAR-JOSEF, Mr. VELINZON, Ms. MATSUSAKA, Mr. GAZOULEAS, and Mr. YOUNG

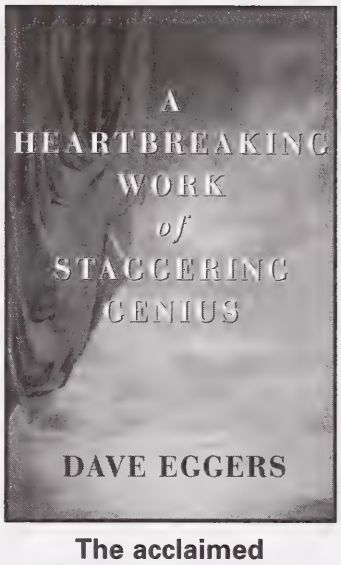
In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

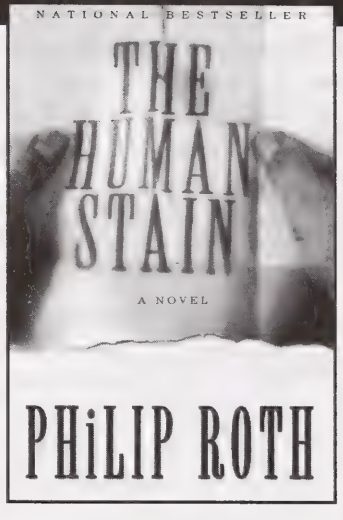
The Best Paperbacks for Summer



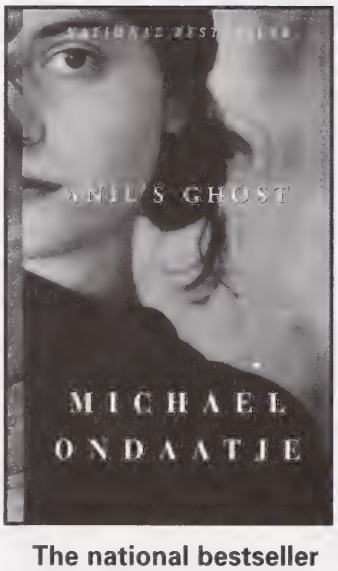
"The first great novel of the new century."
—San Francisco Chronicle



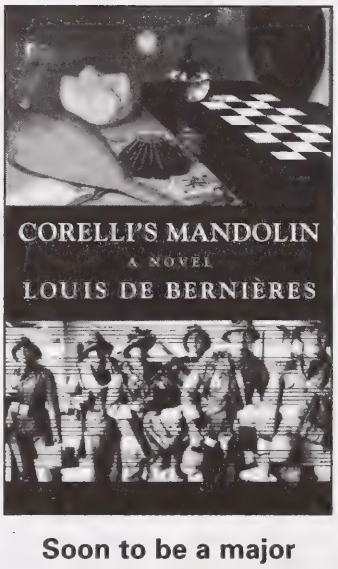
The acclaimed #1 bestseller



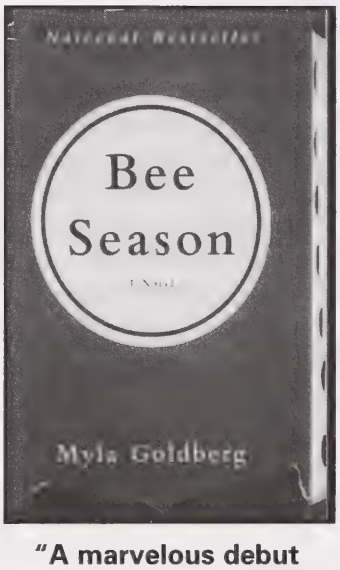
PEN/Faulkner Award winner



The national bestseller from the Booker Prize-winning author of The English Patient



Soon to be a major motion picture



"A marvelous debut novel.... Unexpectedly powerful."
—Newsweek

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, reading group guides, author interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS **VINTAGE BOOKS**

Notes

In a little town named Poliška, north of Brno and east of Prague in what's now called the Czech Republic, **Bohuslav Martinů**'s father was the Town Watcher, living in a tower in the St. James Church, responsible for winding the church clock, tolling the bells, and keeping lookout for fires such as the one that had destroyed the town center in 1845. Bohuslav (1890-1959) was born in the tower and, being a sickly child, rarely left it in the first six years of his life. Although his talent was recognized at an early age, Martinů was a disappointment in his formal musical training. All he wanted to do was compose. He learned his craft by performing in the violin section of the Czech Philharmonic, becoming familiar with an expanded European repertoire that included the music of Debussy and Stravinsky. A move to Paris in 1923 broadened his horizons and increased his sphere of musical acquaintance; in his first years there he studied privately with Albert Roussel. He became one of the most important Czech composers, behind only Dvořák, Smetana, and Janáček in stature.

The first few decades of his career resulted in a prodigious number of compositions in all genres. Martinů's eclecticism, talent, and constant production of new works eventually began to coalesce into a definite and identifiable style, which could be described superficially as neoclassical with a Bohemian accent. In the late 1920s he began to base his work on Baroque models, developing clarity of texture and formal solidity in tandem with a Czech folk-music rhythmic and melodic vitality.

Martinů's Three Madrigals for violin and viola (1947) were written in the United States; he had fled war-torn Europe in 1941 after being blacklisted by the Third Reich. These pieces show further interest in musical forms from the past. The title refers to a particular form of Renaissance polyphonic vocal music for two or more parts, in which the emotions and action of the text were expressed with dramatic word-painting in the music. The madrigal's potential for rapid changes in mood—from battle scene to death scene, for example, or from love to jealousy—may have suggested to Martinů the musical interaction of the violin and viola in the Three Madrigals.

Osvaldo Golijov (b.1960), artist-in-residence at the Tanglewood Music Center, left his native Argentina for study in Israel with Mark Kopytman before settling ultimately in the United States. He received a doctorate from the University of Pennsylvania, where he studied with George Crumb, and was a Tanglewood Fellow in 1990. He was awarded the Fromm Commission, which resulted in his *YIDDISHBBUK*, premiered during the 1992 Tanglewood Festival of Contemporary Music. In addition to being a TMC faculty member Osvaldo Golijov holds an associate professorship at College of the Holy Cross in Worcester, Massachusetts. This past spring Robert Spano conducted the Boston Symphony Orchestra and Schola Cantorum de Caracas in the first U.S. performances of Golijov's *La Pasión Según San Marcos*, which was commissioned by the International Bachakademie and Helmuth Rilling and was first performed at the "Passion 2000" concerts in Stuttgart in September last year.

In the summer of 1992 Golijov became acquainted with the Kronos Quartet, leading to a collaborative relationship that continues to this day. Kronos, with clarinetist David Krakauer, recorded Golijov's *The Dreams and Prayers of Isaac the Blind*, and the quartet has committed several other works written and arranged by Golijov to disc, including music for the soundtrack of Sally Potter's film *The Man Who Cried*, which saw U.S. release this past spring, and two of the three string quartet arrangements on today's program, *Romance No. 1* and *Green Years*, included on the Kronos CD *Caravan*.

The composer has provided the following note for these pieces:

> These are three pieces by Carlos Paredes, who was considered to be the most important virtuoso on the Portuguese guitar during the mid-1900s. (The "guitarra portuguesa," which has six pairs of strings, was actually brought to Portugal by an

Englishman in the eighteenth century via the British colony of Oporto.) The pieces are: *Romance No. 1*; *Song of the Green Years* (originally written for a well known Portuguese movie—Paredes modeled it after Gershwin's "Summertime"), and Variations on a Popular Dance. My intention in the arrangements was to transcribe to the bowed strings both the magic of Paredes's playing and that of his unique instrument, with its strange tuning and octave and unison doublings that only the sweet innocence of a whole people (or the perversity of a Stravinsky) could create. The virtuosity of Paredes is charged with meaning: there is a refined street wisdom in his playing, and a strange, crooked lyricism. My hope in these arrangements was to sublimate those qualities so that they appear reincarnated in the quartet's bows.

The three arrangements were commissioned by the Lisbon Expo '98, which took place in Lisbon, and were premiered there by the Kronos Quartet in the summer of 1998.

Osvaldo Golijov has an inclusive aesthetic curiosity that responds to sources as diverse as gypsy, tango, and klezmer music, Couperin, Stravinsky, and modernism, theology, literature, and the cinema. His expressive intent, the empathetic absorption of a wide spectrum of music's communicative power, reveals itself in music ranging from angry aggression, to lyrical melancholy, to festive and sensuous dance-music. The latter two qualities prevail in the present pieces.

—Robert Kirzinger

ARTISTS

Nurit Bar-Josef joined the BSO as assistant concertmaster in September 1998. She was recently appointed concertmaster of the National Symphony in Washington, D.C., a post she will assume this fall. A native of Boston, Ms. Bar-Josef was a Tanglewood Music Center Fellow in 1993 and 1994, serving as concertmaster with the TMC Orchestra under Seiji Ozawa both summers. She has also served as concertmaster with the Juilliard Symphony, the Curtis Institute Symphony Orchestra, the Haddonfield Symphony Orchestra, and the International Symphony Orchestra. Ms. Bar-Josef appeared as a featured soloist with the Boston Symphony as winner of the BSO's Youth Concerto Competition in 1990. She has also appeared with the Juilliard Orchestra at Avery Fisher Hall, the Corpus Christi Symphony Orchestra, the International Symphony Orchestra, and the Wellesley Symphony Orchestra, and has given recitals at the Tanglewood Music Center, the Juilliard School's Paul Recital Hall, and the Curtis Institute of Music. Ms. Bar-Josef earned her bachelor's degree from the Curtis Institute of Music in 1996, where she studied under Aaron Rosand, then went on to the Juil-



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

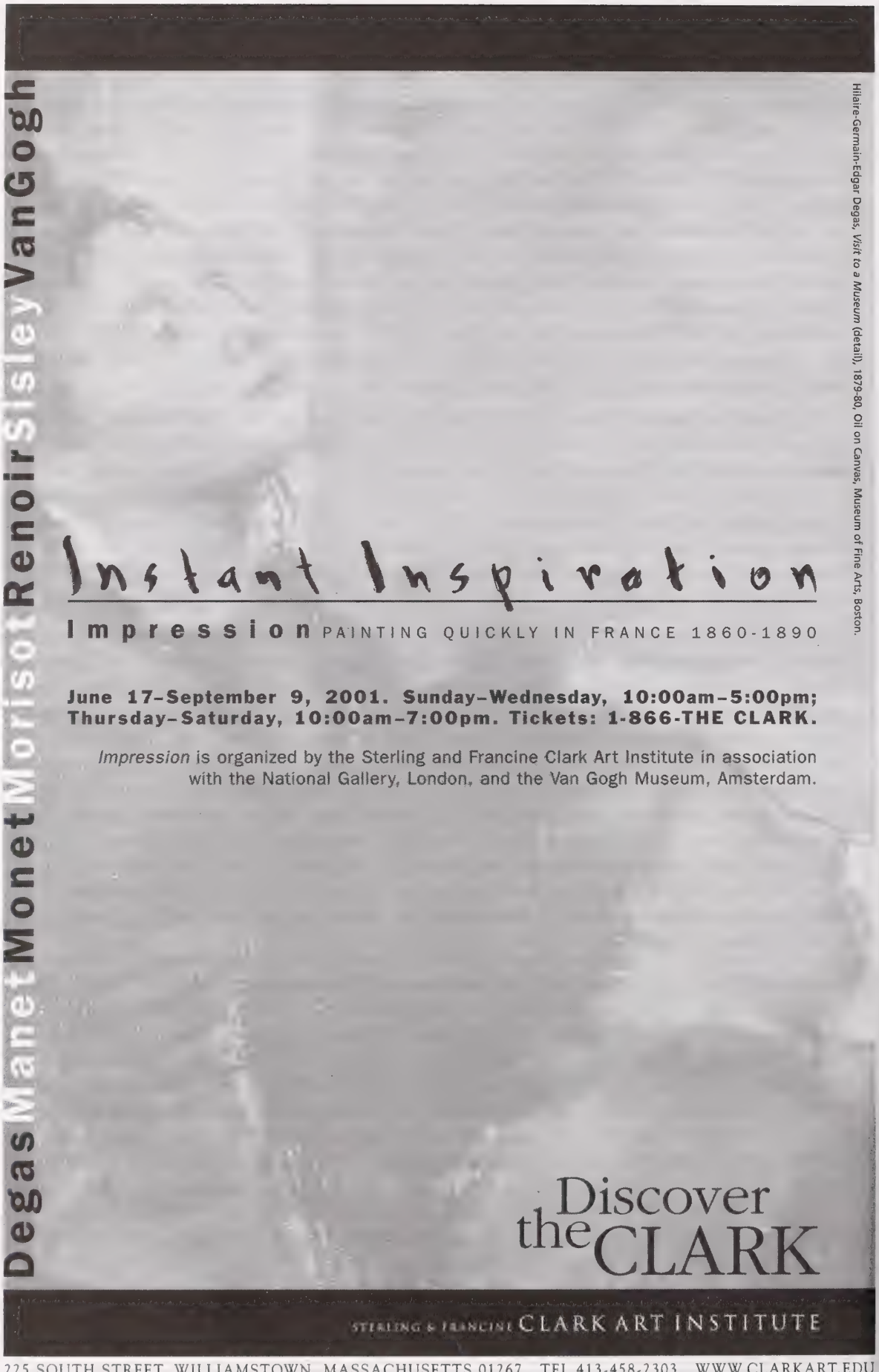
liard School's master's degree program, where she studied with Robert Mann. During the 1997-98 season she was assistant principal second violin of the Saint Louis Symphony Orchestra.

A native of St. Petersburg, Russia, violinist **Alexander Velinzon** joined the Boston Symphony Orchestra in January 2000. Mr. Velinzon began playing the violin at six and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received his master's degree from Juilliard. His appearances as soloist with orchestra have included the Rondo Chamber Orchestra on its tour to Venezuela; the Absolute Ensemble, the Metamorphoses Orchestra, and Chappaqua Symphony in New York, and the National Symphony of Santo Domingo in the Dominican Republic. He has also been heard playing violin concertos of J.S. Bach for the Paul Taylor Dance Company. Mr. Velinzon was a prizewinner in the Heida Hermann International Competition in the United States and in the Tibor Varga International Competition in Switzerland. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as winner of the Artist International 1996 Young Artists Auditions.

A member of the Boston Symphony Orchestra since the start of the 1990-91 season, violist **Edward Gazouleas** is also an active chamber music player. He appears regularly with the Boston Conservatory Chamber Players, the new music group Collage, and in solo recitals. A 1983 prizewinner at the International String Quartet Competition in Evian, France, Mr. Gazouleas has performed with members of the Muir, Audubon, and Lydian string quartets. He was a member of the Pittsburgh Symphony and has held faculty positions at Temple University, Wellesley College, and the Boston Conservatory. Mr. Gazouleas is a 1984 graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival. Ms. Matsusaka is currently on the faculty of the New England Conservatory of Music.

Cellist **Owen Young** joined the Boston Symphony Orchestra during the BSO's 1991 Tanglewood season. Mr. Young has participated in the Tanglewood, Aspen, Banff, Davos, Sunflower, St. Barth's, and Gateway music festivals. His numerous appearances as soloist have included the Pittsburgh Symphony and the Boston Pops; he also performs chamber music and recitals frequently in the United States and abroad. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. Mr. Young's own teachers included Aldo Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, he was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony Orchestra in 1991.



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80. Oil on Canvas, Museum of Fine Arts, Boston.

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, August 10, at 8:30

ANDRÉ PREVIN conducting

COPLAND — *Appalachian Spring*, Ballet for Martha

GRIEG — Piano Concerto in A minor, Opus 16
Allegro molto moderato
Adagio
Allegro moderato molto e marcato
VAN CLIBURN

INTERMISSION

DVOŘÁK — Symphony No. 7 in D minor, Opus 70
Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

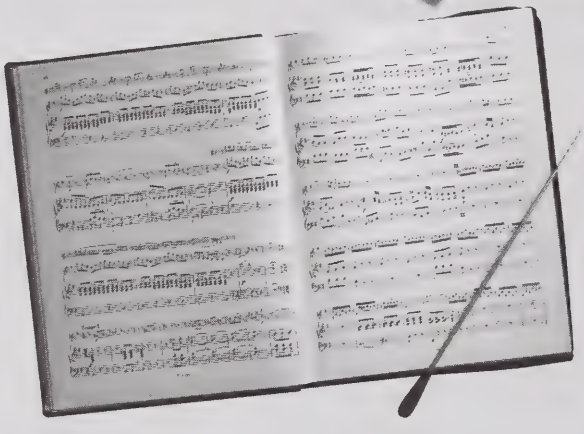
Van Cliburn plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.
FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining—complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

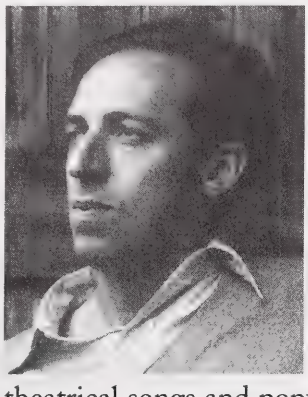
Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

NOTES ON THE PROGRAM

Aaron Copland (1900-1990)
Appalachian Spring, Ballet for Martha

First performance: October 30, 1944, Coolidge Festival at the Library of Congress (with original chamber scoring for thirteen instruments); October 4, 1945, New York Philharmonic, Artur Rodzinski cond. (concert suite). *First BSO performance*: October 5, 1945, Serge Koussevitzky cond. *First Tanglewood performance*: July 28, 1946, Michael Tilson Thomas cond. *Most recent Tanglewood performance*: July 26, 1991, Leonard Slatkin cond.



In the cultural development of the United States, music is often perceived as having lagged far behind the arts of painting and literature. Already by the time of the Revolution we had noted artists like Benjamin West and John Singleton Copley; soon after that we had writers like Washington Irving and James Fenimore Cooper, who were able to create an image of America not only for Americans themselves but for the rest of the world. Yet it took another century for American music to begin to make the same kind of international impact. When it did, the composer most strongly identified with this country, the composer most readily conceded to be our greatest, was Aaron Copland.

It is not that there was no American music before Copland. On the contrary, music arrived here with the first settlers and remained an important part of American life through all the centuries after—but it consisted of hymn tunes and "fuging tunes," theatrical songs and popular ditties, dances and marches: not the kind of music we usually mean when we talk about "culture." Eventually, beginning in the middle of the last century, permanent symphony orchestras began to spring up all over the country (about the same time, incidentally, that the same development was taking place in Europe). A large number of composers appeared who strove to win artistic laurels for their native land. They produced much attractive music (some of which could easily be revived with great success today), but they did not yet strike most listeners as being "American" composers in the same way that Walt Whitman and Mark Twain were clearly American voices in literature. In fact, they had to do what nationalist composers all over Europe—in Hungary, Bohemia, Russia, Scandinavia, and England—were all doing at about the same time: they had to demonstrate that they could compose serious music as well as any German composer—in the dominant German style—before they would be taken seriously as composers in their own homeland.

The desire to write in a nationalistic, "American" style ran deeply before Aaron Copland created one way of doing so in the 1920s. His desire to become recognizably "American" led at first to an encounter with jazz elements (though never with actual jazz composition) in the *Organ Symphony*, *Music for the Theater*, and the Piano Concerto. Though these works marked Copland as a man to watch and hinted at the course of things to come, they were regarded by many as "difficult" scores. And his style became still more complex at the beginning of the 1930s with the *Symphonic Ode*, the *Short Symphony*, and the granitic Piano Variations.

But the social changes of the 1930s brought a general interest among the leftist artists and thinkers with whom Copland was friendly in attracting a wider audience than ever before, in addressing the common man and expressing his hopes, dreams, and desires by artistic means. Copland was one of a generation of composers who shared this desire; he accomplished the change of viewpoint with notable success, simplifying his style for greater accessibility, but never ceasing to be utterly individual in sound or approach. The simplicity heightened certain elements that had not been apparent in his music earlier—most notably an extraordinary tenderness that never becomes sentimental. At the same time, Copland's

music retained its energy and verve, its sense of space and color in laying out orchestral lines; thus his music is instantly recognizable as proceeding from the same musical imagination, no matter what its style.

Copland had already had two popular ballet successes (*Billy the Kid* and *Rodeo*) based on western themes—a striking achievement in imagination for a composer city-born and city-bred—when Martha Graham asked him to compose a ballet for her. She chose the title from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

> The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The orchestral version contains the substance of the ballet, omitting a few passages that Copland felt were of interest only when accompanying the danced story. All of Copland's three major ballet scores make use of old folk melodies, but *Appalachian Spring* uses the least; the only tune to pre-date the composition is the Shaker hymn "Simple Gifts," which serves as the basis of a series of variations near the end of the ballet. But the tune also

bsc
barrington stage company
Artistic Director, Julianne Boyd

ALL ABOARD!
For one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht, Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun

THE VILLAGE AT LAUREL LAKE

ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE

(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

plays a background role in unifying the entire score; from the introduction on we frequently hear a three-note motive that is easily recognizable as the first five notes of "Simple Gifts" in outline form. From this motive comes the entire triadic "sound" of the ballet. From beginning to end, through all its changing moods, Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

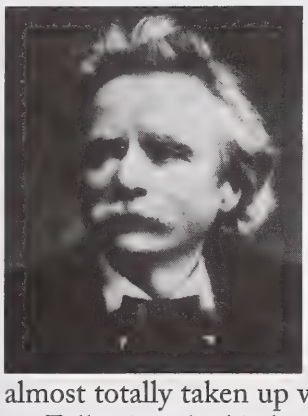
—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Edvard Grieg (1843-1907)
Piano Concerto in A minor, Opus 16

First performance: Not documented; composed 1868, later revised. *First BSO performance*: October 1881, Georg Henschel cond., William H. Sherwood, pianist. *First Tanglewood performance*: July 30, 1967, Erich Leinsdorf cond., Van Cliburn, pianist. *Most recent Tanglewood performance*: July 7, 1996, Neeme Järvi cond., Garrick Ohlsson, pianist.

Grieg's familiar and popular piano concerto was one of the most important steps on his path toward the creation of a national Norwegian music. After completing his course



at the Leipzig Conservatory (where one of his classmates was a young Englishman named Arthur Sullivan), he returned north and settled in Copenhagen, the only Scandinavian city to have an active musical life. There he met Rikard Nordraak, another Norwegian composer just one year his senior, whose influence on him was to prove decisive, especially after Nordraak's premature death at the age of twenty-four. He spent several years in the musical backwater of Christiana, Denmark, where he was the director of the Philharmonic Society, fighting the good fight for music of real substance on his programs. He was later to look on these years as "entirely unproductive," since his time was almost totally taken up with performance rather than composition.

Following the birth of a daughter on April 10, 1868, Edvard and Nina Grieg spent a pleasant and productive summer in a cottage at Søllerøc, Denmark, where he experienced a creative outburst that resulted in the Opus 16 concerto. From the very first it has been regarded as Grieg's finest large-scale accomplishment (he generally found the small keyboard miniature to be more congenial to his temperament) and as the fullest musical embodiment of Norwegian nationalism in romantic music.

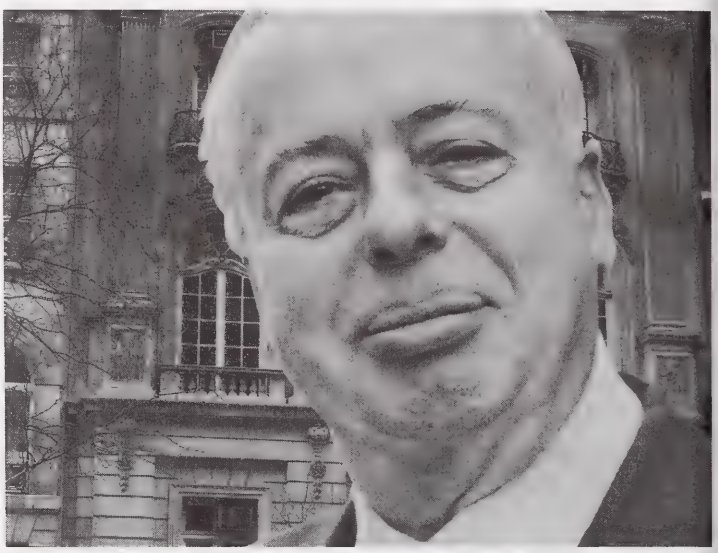
The winter following this splendidly fruitful summer was discouraging, as Grieg found himself once again trapped in the indifference and philistinism of Christiana. He had applied for a state traveling grant and had been rejected; it seemed unlikely that any new application would be favorably received. Then, suddenly, he received a gracious letter from Franz Liszt, apparently unsolicited, in which Liszt expressed the pleasure he had received in perusing Grieg's Opus 8 sonata for violin and piano and invited the young composer to visit him in Weimar if the opportunity should arise. This letter opened doors that had up to then been firmly shut; not long after, Grieg received his travel grant, which allowed him to take Liszt up on his invitation a year later.

In the meantime there was the first performance of the new concerto to be attended to, as well as repeat performances to introduce the work to Denmark and Norway. At about this time, too, he discovered a treasury of Norwegian folk music transcribed into piano score. He delved avidly into the collection and began to realize how a skilled musician could make use of folk elements in his works. From this time Grieg's interest in the formal classical genres began to decline—of that type, he produced only a string quartet and two sonatas after this date.

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)



Leslie J. Garfield & Co., Inc.

Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com



It took until February 1870 for the Griegs to catch up with Liszt, not in Weimar but in Rome. When they did, though, the result was highly gratifying for the young man. Liszt promptly grabbed Grieg's portfolio of compositions, took them to the piano, and sight-read through the G major violin sonata, playing both the violin and piano parts. When Grieg complimented him on his ability to sight-read a manuscript like that, he simply replied modestly, "I'm an experienced old musician and ought to be able to play at sight. At a later visit, in April, Grieg brought his piano concerto, and this time Liszt's sight-reading was even more fabulous: he played at sight from the manuscript score the entire concerto, both orchestral and solo parts, with ever-increasing enthusiasm.

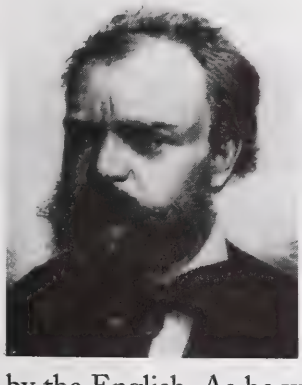
Though the concerto was popular from the start, and was published in full score only three years after its composition, Grieg himself was never entirely satisfied with it, and he continued to touch up details of both the orchestral and solo parts for the rest of his life. A few critics have attacked the work—notably Bernard Shaw (writing as "Corno di Bassetto") and Debussy—and it has certainly been overplayed and mistreated, especially in a popular operetta, *Song of Norway*, very loosely based on Grieg's life, but it retains its freshness and popularity nonetheless. The basic architecture is inspired by Schumann's essay in the same medium and key, though the piano part is of Lisztian brilliance, blended with Grieg's own harmonic originality, which was in turn influenced by his studies of Norwegian folk song. One Norwegian analyst has pointed out that the opening splash of piano, built of a sequence consisting of a descending second followed by a descending third, is a very characteristic Norwegian melodic gesture, and that this opening typifies the pervasiveness of the folk influence. For the rest, the first movement is loaded with attractive themes, some obviously derived from one another, others strongly contrasting, a melodic richness that has played a powerful role in generating the concerto's appeal. The *animato* section of the first movement includes figurations of the type used by folk-fiddlers; the lyric song of the second movement is harmonized in the style of some of Grieg's later folksong settings; and the finale consists of dance rhythms reminiscent of the *halling* and *springdans*.

—Steven Ledbetter

Antonín Dvořák (1841-1904)
Symphony No. 7 in D minor, Opus 70

First performance: April 22, 1885, London, Royal Philharmonic Society, Dvořák cond. *First BSO performances*: October 1886, Wilhelm Gericke cond. *First Tanglewood performance*: July 19, 1968, Stanislaw Skrowaczewski cond. *Most recent Tanglewood performance*: July 10, 1998, Seiji Ozawa cond.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composition in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his visit he was warmly fêted by the English. As he wrote to a friend,



I am convinced that England offers me a new and certainly happier future, and

one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

When the score was published in the autumn of 1885, his publisher Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as

Summer Sensations

From the author of
The Giant's House . . .



"Relentlessly eventful, rollickingly funny and heartwarming."
—*Publishers Weekly,* starred review

Behind every door
there's a story . . .



"A one-of-a-kind book . . . a divine comedy."
—*San Francisco Chronicle*

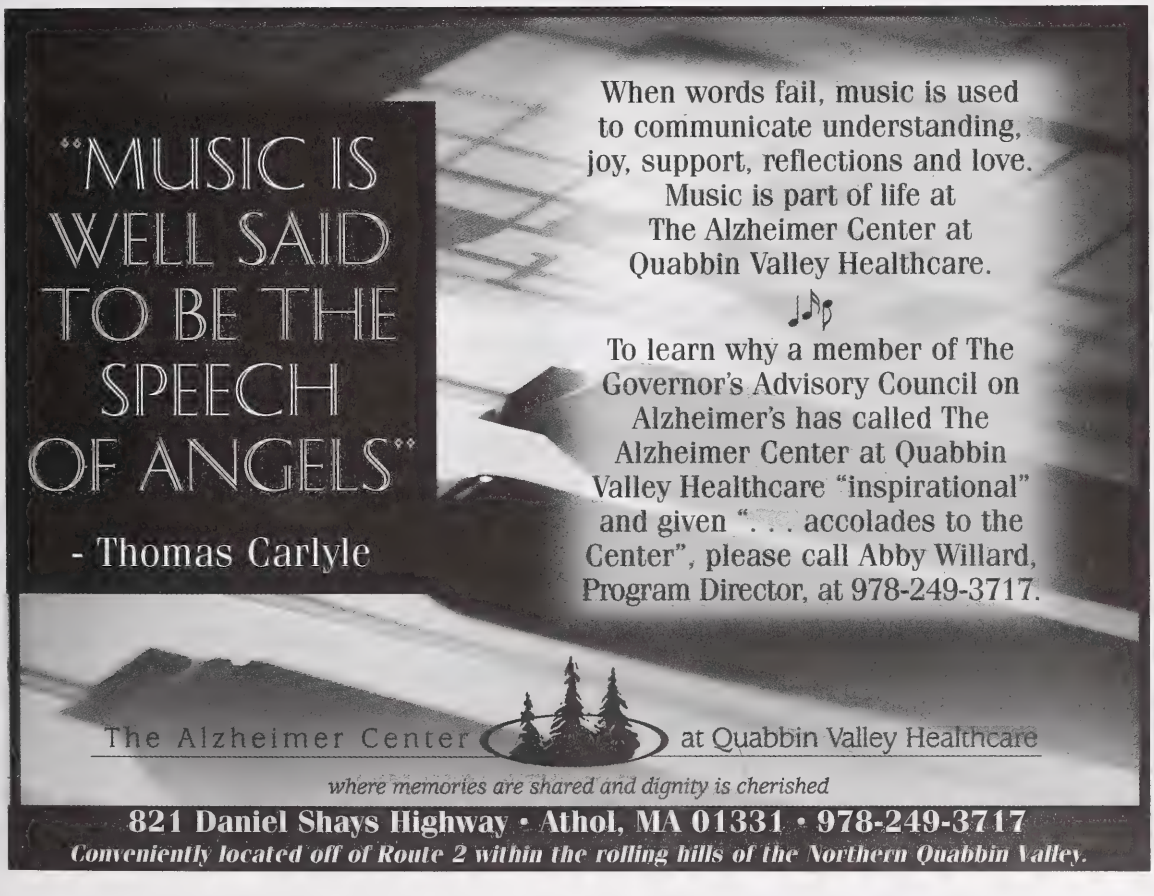
Available wherever books are sold • www.dialpress.com

THE DIAL PRESS

"No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on October 27 and 28, 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that this symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)" to do full justice to its range of mood.

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the



BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quality of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—Steven Ledbetter

GUEST ARTISTS

André Previn



Conductor, composer, and pianist André Previn is one of the most distinguished musicians of our time. In recent years, his achievements have won him honors including Germany's Commander's Cross of the Order of Merit, a Kennedy Center Honor for Lifetime Achievement, a Grammy Award, *Musical America*'s Musician of the Year, and the Grand Prix du Disque for the recording of his opera *A Streetcar Named Desire*. In the 2002-03 season, Mr. Previn will begin a four-year term as Music Director of the Oslo Philharmonic. He is a frequent guest of the world's major orchestras both in concert and on recordings, appearing annually with the Vienna Philharmonic, both in Vienna and at the Salzburg Festival, as well as the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, and San Francisco Symphony orchestras, to name a few. Mr. Previn has held the chief artistic posts with such orchestras as the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony Orchestra, and Houston Symphony Orchestra. During the 2001-02 season, Mr. Previn will conduct the New York Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, London Symphony (including a tour of Spain and a European tour with Anne-Sophie Mutter), Dresden Staatskapelle, Vienna Philharmonic, and Boston Symphony orchestras. In January 2002, he will conduct Brahms's *A German Requiem* with the Orchestra of St. Luke's in Carnegie Hall and with the Pittsburgh Symphony. In March 2002, he will conduct the Boston Symphony Orchestra in the world premiere of his Violin Concerto, a BSO commission, written for Anne-Sophie Mutter. Mr. Previn's season will also include a program of his songs and chamber music at the Kennedy Center in Washington, D.C. In 1998 he conducted his first opera, *A Streetcar Named Desire*, in its premiere performances in San Francisco with Renée Fleming as Blanche Dubois. The opera, with a libretto by Philip Littell based on Tennessee Williams's play, was subsequently telecast on PBS and recorded for Deutsche Grammophon with the composer conducting. In January 2001, Mr. Previn conducted the premiere of the "semi-staged" version of *Streetcar* with the Pittsburgh Symphony Orchestra. In December 2001, the opera will have its European premiere at the Opéra du Rhin in Strasbourg. As a composer, Mr. Previn is published exclusively by G. Schirmer Inc. On commission from Carnegie Hall, Mr. Previn is

currently writing a piece for the Emerson String Quartet and Barbara Bonney to be premiered in spring 2003. He is writing his second opera, which is based on the Alessandro Baricco novel *Silk*. During the 1999-2000 season, Mr. Previn had new works premiered and recorded by the Vienna Philharmonic and Renée Fleming. Other recent compositions include a violin work for Anne-Sophie Mutter (*Tango, Song and Dance*) and a bassoon sonata. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, songs for mezzo-soprano Janet Baker, soprano Sylvia McNair, and Barbara Bonney, and a music drama—*Every Good Boy Deserves Favour*—for the London Symphony Orchestra in collaboration with playwright Tom Stoppard. André Previn's discography spans more than fifty years and all of the major labels, most recently the world premiere recordings on Deutsche Grammophon of five Previn pieces, including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for soprano Renée Fleming. Among his recent releases for the Decca label is *Live at the Jazz Standard* with bassist David Finck, featuring new works by Mr. Previn as well as standards. As a pianist, Mr. Previn recently performed recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg and gave several chamber music concerts with members of the London Symphony Orchestra. Mr. Previn performs and teaches annually at the Curtis Institute of Music and also at the Tanglewood Music Center. In 1991, Doubleday released Mr. Previn's memoir *No Minor Chords—My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

Van Cliburn



The name Van Cliburn has probably been familiar to more people than the name of any other classical musician since he won the First International Tchaikovsky Competition in Moscow in 1958, at the height of the Cold War. For an American to be so warmly received in Russia and to win top prize in the prestigious Russian music competition was a stunning accomplishment, especially given the political atmosphere at the time. Returning home from Moscow, he received a ticker-tape parade in New York City, the only time a classical musician has been honored with the City of New York's highest possible tribute. At Cliburn's invitation, Kiril Kondrashin, the conductor with whom he had played his prizewinning performances, came from Moscow to repeat the program with Cliburn at Carnegie Hall in New York, at the Academy of Music in Philadelphia, and in Washington, D.C. Their recording of Tchaikovsky's First Piano Concerto, made during Kondrashin's visit, was the first classical recording ever to sell enough copies to be awarded a "platinum record"; it has by now sold more than three million copies. Following



his Moscow triumph, Cliburn played in several cities in the Soviet Union, after which he toured widely and frequently, performing with every major orchestra and conductor in all of the important international concert halls, including four tours of the Soviet Union between 1960 and 1972. He also made numerous recordings, of major piano concertos and a wide variety of solo repertoire. He has performed for every President of the United States since Harry Truman, and for royalty and heads of state in Europe, Asia, and South America. At the height of his career, Van Cliburn still found time to give his name, talents, and energies to the Van Cliburn International Piano Competition, first held in 1962, a living legacy to Van Cliburn's commitment to aiding the development of young artists. In 1987, after an extended sabbatical, Cliburn performed at the White House at a State Dinner honoring Mikhail Gorbachev, then the Soviet Union's General Secretary. Two years later, thirty-one years after his triumph at the Tchaikovsky Competition, he returned to the Soviet Union to perform at the Great Hall of the Moscow Conservatory and in Leningrad. His return to the concert stage also took him to Carnegie Hall for the opening of its 100th anniversary season, as soloist with the New York Philharmonic; to the gala opening concert of the Morton H. Meyerson Symphony Center in Dallas; to the dedication of the Lied Center for the Performing Arts in Lincoln, Nebraska, and to the Bob Hope Cultural Center in Palm Springs, California. Since 1990 he has toured Japan numerous times and performed all over the United States, including the Nashville Symphony on its fiftieth anniversary. In 1998 he appeared at the opening of the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth, both in recital and as soloist with the Fort Worth Symphony. Honoring his return to the concert stage, RCA Victor released the eight-disc "Van Cliburn Collection" containing many of his classic concerto recordings. A documentary, "Van Cliburn, Concert Pianist," has been featured on the Arts & Entertainment network. Before 1958 he had already won numerous awards in the United States, including the Leventritt Foundation Award in 1954, and he had appeared with major American orchestras, including the New York Philharmonic under Dimitri Mitropoulos. Van Cliburn played in public for the first time at four and made his orchestral debut with the Houston Symphony at twelve, as the winner of a statewide competition for young pianists in Texas. He studied piano with his mother, Rildia Bee O'Bryan Cliburn, from the age of three until he entered the Juilliard School at seventeen to study with Rosina Lhevinne; Mrs. Cliburn studied with Arthur Friedheim, who had been a pupil of Franz Liszt. Education and encouragement of young artists has been a primary interest of Cliburn's throughout his career. He has endowed scholarship programs at many schools, including Juilliard, the Cincinnati Conservatory, Texas Christian University, Louisiana State University, the Franz Liszt Academy in Budapest, and the Moscow and Leningrad Conservatories. He has served on the Board of Trustees for the Interlochen Arts Academy in Interlochen, Michigan, and established scholarships there as well. He built the Van Cliburn Scholarship Lodge at Interlochen to generate additional scholarship funds. The recipient of honorary degrees from many universities, he received the Michigan University Musical Society's First Distinguished Artist Award in 1996. In 1998 the Classical Music Broadcasters Association awarded him the Arturo Toscanini Award, and he received an honorary doctorate from Juilliard. In 2001 he was inducted into the American Classical Music Hall of Fame and was presented with a Lifetime Achievement Award from Texas Cultural Trust. The supporting recital facilities of the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth were recently dedicated and named the Van Cliburn Recital Hall. Van Cliburn made his first appearance with the Boston Symphony Orchestra in October 1958 and his Tanglewood debut in August 1963. His most recent BSO appearances took place at Tanglewood in 1998 and last summer.



Experience Kripalu — the ultimate retreat for body & soul



CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, August 11, at 8:30

ROBERTO ABBADO conducting

WUORINEN — *Machault Mon Chou*

MOZART — Flute Concerto in G, K.313(285c)

Allegro maestoso
Adagio non troppo
Rondeau: Tempo di menuetto

JACQUES ZOON

INTERMISSION

MAHLER — Symphony No. 1 in D

Langsam. Schleppend [Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell
[With powerful motion, but not too fast];
Trio: Recht gemächlich [Pretty easygoing]
Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]
Stürmisch bewegt [With tempestuous motion]

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

You won't believe what you can do here.

berkshire**growth**.com

Jobs. Information. Connections.



NOTES ON THE PROGRAM

Charles Wuorinen (b.1938)
Machault Mon Chou

First performance: May 24, 1989, San Francisco Symphony, Herbert Blomstedt cond. *Only previous BSO performances*: November 1990, Catherine Comet cond. *This is the first Tanglewood performance.*

The title *Machault Mon Chou* was born in the gloriously garlic-scented kitchen in the San Francisco house of Charles Wuorinen and my friend, the pianist Garrick Ohlsson. I



had mentioned that we at the San Francisco Symphony would like Wuorinen's new piece to open a program of French music, and he at once saw this as an opportunity to carry out a long-cherished plan to rework some music by Guillaume de Machault for modern orchestra. Remembering his *Bearbeitungen uber das Glogauer Liederbuch*, part transcription, part recomposition, of a half-dozen short pieces from the fifteenth century, and the settings, equally delicious, of Guillaume Dufay's *Vergine bella* in his *Percussion Symphony*, I thought this a delightful idea. The title came along minutes later. "*Chou*" is French for cabbage and also, I learned from the dictionary, a word for puffpaste, which perhaps goes some way to explain why the French also use the word as an endearment. The distinguished Canon at Rheims Cathedral was, among his other accomplishments, a fine lyric poet by no means devoid of a sense of humor, and one imagines that he would not have minded an affectionately admiring address form an eminent colleague six centuries and some odd years his junior.

The first thing we know for certain about Machault's life is that together with his brother Jean he served King John of Bohemia as secretary from the early 1320s until the King's death in 1346. After he returned to France, where he rendered various literary, musical, and intellectual services to members of the nobility, all the way up to King Charles V. He was the foremost French poet of his day and one whose influence radiated abroad, notably to England, where his younger contemporary, Geoffrey Chaucer, was much in his debt. Equally, he was the preeminent composer of his time as well as the most prolific. Most of his music consists of settings of secular French texts, largely his own, but he also wrote some sacred works, of which the Mass is the largest and by far the most famous. I remember being taught that he wrote this Mass in 1364 for the coronation of Charles V, and I am sorry to say that I taught the same thing to my own students; sorry because this turns out to be misinformation, if not disinformation, being a legend invented by the Abbé Jean Lebeuf, an eighteenth-century cleric who was a serious if occasionally inventive historian of medieval music. Whatever the occasion for its composition, the Machault Mass is historically significant as the first polyphonic setting of the Ordinary of the Mass by a single composer, and, more important, it is one of the masterpieces of Western music, a work that in good performances speaks to us today with eloquence and freshness.

Musicians have long been fascinated with transcription, arrangement, parody, quota-

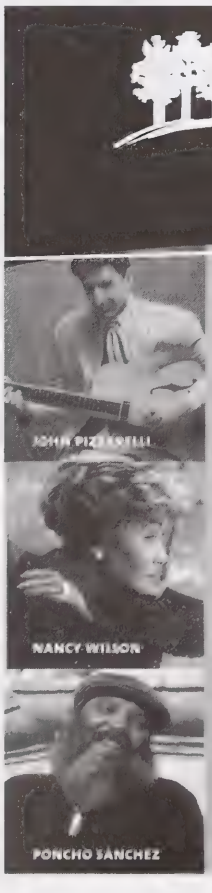
This performance of FCM Composer-in-Residence Charles Wuorinen's *Machault Mon Chou* is part of the 2001 Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 14. The Festival of Contemporary Music is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from the National Endowment for the Arts, the Helen F. Whitaker Fund, and The Aaron Copland Fund for Music.

tion, collage—all techniques for deriving new pieces from old ones. Fifteenth- and sixteenth-century composers lived on this practice, and we are all to some degree familiar with or at least aware of such things as Bach's reworking of Vivaldi, Handel's appropriations of whatever he needed, Mozart's edition of *Messiah*, Liszt's transcriptions and *réminiscences* of everything within earshot, and Tchaikovsky's *Mozartiana*, to cite only a very few of the most famous examples. In our century, Stravinsky's *Pulcinella*, based on eighteenth-century pieces he believed to be by Pergolesi, began a new wave of looking at old music through modern lenses.

Most of the post-*Pulcinella* pieces differ in intent from their predecessors. Until our own century, musicians generally did not care about historical authenticity. They took it for granted that old music had to be brought up to date if it was to be acceptable to modern—and by implication, less barbarous—tastes. In the twentieth century, the idea is more to enjoy the spice of the stylistic dissonance between the original and its modern treatment. The point is not so much *aggiornamento* as the fun of trying on someone else's glasses.

Charles Wuorinen has written he has "a long-standing avocation of 'reworking' old music." I have mentioned his *Bearbeitungen über das Glogauer Liederbuch* and the lovely fifteenth-century intermezzi in his *Percussion Symphony*. Other such pieces have included his Purcell reworkings, *The Magic Art*; and his opera, *The W. of Babylon*, actually contains a couple of "Purcell duets" purely of Wuorinen's invention.

Machault Mon Chou, a three-movement work that runs about eleven minutes, gives us both straight transcription as well as fairly intricate reshuffling—literally "recomposition"—of the original material. As well as clothing Machault's four vocal strands in the colors and textures of a modern orchestra, Wuorinen has modernized the music in one important, if less obvious, matter. In Machault's day, and for some time thereafter, the most important voice, the spinal column of the polyphonic structure, was the tenor. Machault, as Wuorinen puts it, would have "heard the music outward from the tenor." In the seventeenth century, the focus shifted to the bass. We sense that as the fundament. Wuorinen



AUGUST 31 – SEPTEMBER 2

Tanglewood Jazz Festival 2001

Friday, August 31
8pm *Ozawa Hall*
Chuck Mangione and New York Voices

Saturday, September 1
1:30pm *Ozawa Hall*
The John Pizzarelli Trio and Jane Monheit

Saturday, September 1
7pm *Shed*
Nancy Wilson with the Big Band Diva
Spyro Gyra
Ahmad Jamal

Sunday, September 2
1:30pm *Ozawa Hall*
Sonny Rollins

Sunday, September 2
7pm *Shed*
George Benson
Poncho Sanchez
Nicholas Payton and the Louis Armstrong Centennial Celebration Band

Ticket Prices: $13–$51
Special Jazz Packages *Lawn Package*: $75 five concerts, lawn seating
Jazz Circle Package: $90 two evening concerts, shed seating

TICKETS ON SALE NOW! Call SymphonyCharge at (888) 266-1200, or Ticketmaster at (800) 347-0808, or order online at ***www.bso.org***. For tourist information and reservations call (800) 237-5747. *All programs and artists subject to change.*

JAZZIZ

has "not tried to avoid hearing from the bottom up" and has sometimes combined the two lowest lines of Machault's polyphony into a single bass line.

All the music is derived from Machault's Mass. The first movement is in four sections, corresponding to the *Kyrie eleison* which opens the work, then going on to the *Ite missa est* that closes it, then returning to the two remaining parts of the *Kyrie*, the *Christe eleison* and the second *Kyrie*. As in nearly all masses, the appeal for mercy to Christ is more intimate in expression than the address to the Lord (*Kyrie*), and Wuorinen's version reflects this.

The second movement draws on *Sanctus* and *Benedictus*, the latter being more delicate in texture than the former.

The third movement is the most intricate and the one involving the most recomposition. The sources here are the beginnings of the *Gloria* and the *Credo*, which are overlapped and intercut. For his coda, so to speak, Wuorinen uses first the "Amen" from the *Gloria*, then caps that with a reprise of the initial *Kyrie*.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, and, before that, music critic for twelve years of the Boston Globe, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

Wolfgang Amadè Mozart (1756-1791)
Flute Concerto No. 1 in G, K.313(285c)

First performance: Not documented; composed early 1778, in Mannheim. *First BSO and Tanglewood performance*: July 15, 1961, Charles Munch cond., Doriot Anthony Dwyer, flute. *Most recent Tanglewood performance*: August 15, 1992, John Nelson cond., James Galway, flute. *Most recent BSO performances*: February 1999, Seiji Ozawa cond., Jacques Zoon, flute.

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe ("an orchestra of generals," it was called). Mozart was traveling with his mother (Papa Leopold had not been able to get leave from his job in Salzburg to come along), and the end goal of the journey was Paris, where Wolfgang hoped (or Leopold hoped for him!) to find wealthy patrons eager to pay him for compositions, and audiences just as eager to hear him play as they had earlier when he had visited as a genuine prodigy. But Wolfgang dawdled in Mannheim. There he was enjoying himself in more ways than just musical. He fell in love with an opera singer named Aloysia Weber and went so far as to write his father with the suggestion that they should marry and go to Italy, where Wolfgang would manage her career as a singer. This, of course, was not at all what Leopold had in mind for his son. He kept urging him to get on to Paris.



This context is important for understanding Wolfgang's letters to his father at this time. It must be remembered that he was doing his best to defy paternal authority, though he was not prepared to break off with his father entirely. Still, every letter he wrote was carefully slanted to explain his interests in the light that he deemed most favorable to his desires. One of Mozart's new acquaintances in Mannheim was a wealthy Dutch merchant who played the flute. Mozart called him "DeJean" in his letters, but he didn't speak Dutch (whereas he did speak French), and the spelling is almost certainly his phonetic transcrip-

tion of DeJong. In December 1777, Mozart wrote to his father, DeJong would pay him 200 florins for composing "three little, easy short concertos." A composer of Mozart's extraordinary facility should have been able to dash off a commission like that in a matter of a few weeks at most. But three months later he was writing to his father, making excuses for not having finished the commission (despite the fact that the 200 florins would have been a most welcome addition to his exchequer).

> Here I do not have one hour of peace. I can only compose at night, and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. And, as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure.

This letter has caused some writers to assert that Mozart really disliked the flute—this despite the evidence of brilliantly conceived parts for that instrument in many of his scores—not to mention the beauty of the concerto that he actually composed at this time! But taken in context, it appears far more likely that the letter is a carefully crafted series of excuses, based partly on truth, perhaps, but stretched as far as the writer dared, to explain to Papa why on earth he had not finished the commission and left for Paris. Mozart was not about to explain that he was spending precious time courting Aloysia Weber!

In the end, he composed one concerto (K.313) and adopted the subterfuge of rewriting an earlier work (an oboe concerto) as a second score for flute (K.314), but he never did complete the full commission—and DeJong paid him a lower fee accordingly.

The first of the flute concertos shows a new richness of orchestral scoring over the series of violin concertos Mozart had completed in Salzburg shortly before. He exploits the agility of the solo instrument beautifully, but without losing sight of the necessary balance between soloist and orchestra. The first movement is filled with examples of Mozart's exuberant melodic invention. The heading "Allegro maestoso" is quite unusual at this

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

time, and suggests a movement of rather more dignity and power than one expects. There is a wide-ranging tonal imagination at work here, with a striking passage in D minor in the exposition introduced by a vigorous scale passage that plays an important role in the development. The Adagio is a movement of extraordinary beauty, the sinuous line of the solo weaving a magical web in its interplay with the orchestra. The minuet tempo of the final rondo suggests grace rather than athletic abandon or sparkling humor, though Mozart has one surprise in store right at the end: just as the opening ritornello returns for the last time, hinting at a thoroughly orthodox conclusion, the soloist takes off with one last unexpected passage to attract the spotlight in a final arresting moment.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Gustav Mahler
Symphony No. 1 in D minor

First performance: November 20, 1889, Budapest Philharmonic, Mahler cond. (original five-movement version); December 16, 1909, New York Philharmonic (final, four-movement version). *First BSO performances*: November 1923, Pierre Monteux cond. *First Tanglewood performance*: July 29, 1956, Richard Burgin cond. *Most recent Tanglewood performance*: August 25, 2000, Rafael Frühbeck de Burgos cond.

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form. His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances. He may have begun active composition on the First Symphony as early as 1884. A review of the premiere in 1889 actually claimed that he had *finished* the symphony five years earlier, but this is patently incorrect; probably the critic misunderstood some comment about his having completed some aspect of the work at that early date. Or perhaps the critic simply confused the composition of the *Songs of a Wayfarer*, written in response to his unhappy affair with the soprano Johanna Richter, with the composition of the symphony, which uses some of the same thematic material.



Much of the concentrated work of shaping the score in its first version took place

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

(617) 542-6913

BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
*Music
Director*

under the impetus of a troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz*. Mahler had become involved with the Weber family late in 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler. He continued in close contact with the family while working to complete Weber's unfinished opera *Die drei Pintos*. It was at their house that he first imagined the opening sonority of the First Symphony, the extraordinary sound of a *D* repeated in seven octaves; after conceiving this sound, Mahler took a place at the Webers' piano while they sat on either side of him, playing the note in the octaves his hands were unable to reach. Before he knew it, he found himself in love with Marion, and she with him. They planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous.

He poured the emotional energies thus released into compositional activity, completing the work that we now call the First Symphony and writing the first movement of what we now call the Second Symphony. But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to work his way to a recognition that he was in fact making a contribution to the most prestigious of all orchestral forms, the traditional symphony.

At the premiere in Budapest on November 20, 1889, Mahler listed the work in the program like this:

> Mahler. "Symphonic Poem" in two parts.
> Part I: 1. Introduction and Allegro comodo. 2. Andante. 3. Scherzo.
> Part II: 4. *A la pompes funèbres*; *attacca*. 5. Molto appassionato.

There were five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a "symphonic poem," he gave no hint as to its nature or subject matter. Moreover, even when he did offer some clue to the music, the music was often ironic in a way that virtually guaranteed the public would not understand his hints. The title of the fourth movement signals that it is some kind of funeral march; but in fact, Mahler produced a parody of a funeral march, with no explanation. It can scarcely be surprising that the critic, though recognizing Mahler's "profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization," still found the work to overstep "artistic moderation" and to "lack a unifying underlying note." Unfortunately, this first version of the work is now lost; the earliest surviving manuscript of the symphony (now at Yale) already incorporates significant revisions that Mahler made for the second performance four years after the first.

Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had a title ("Titan, a tone-poem in symphonic form"), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

> Part I. "From the days of youth," Flower-, Fruit-, and Thorn-pieces.
> 1. "Spring without End" (Introduction and Allegro comodo). The Introduction depicts Nature's awakening from the long sleep of winter.
> 2. "Blumine" (Andante).
> 3. "In full sail" (Scherzo).
>
> Part II. "Commedia humana."
> 4. "Aground" (Funeral march "in the manner of Callot"). The following may serve as explanation: The external stimulus for this piece of music came to the composer from the parodistic picture, known to all children in Austria, "The Hunter's Funeral Procession," from an old book of children's fairy tales: the beasts of the forest accompany the dead woodsman's coffin to the grave, with

hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as an expression of a mood now ironically merry, now weirdly brooding, which is then promptly followed by:

5. "Dall'Inferno" (Allegro furioso), the sudden eruption of a heart wounded to the quick.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone poem, but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement ("Blumine"),* and deleted the programmatic titles. In 1896 Mahler explained to the critic Max Marschalk why he had made these changes:

> ...[M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them.

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four volumes called "Titan" (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly sought to emulate in choosing him as the title for his symphony. And the odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derives from another Jean Paul book, the eccentrically titled "Flower-, Fruit-, and Thorn-pieces, or The Marital Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs" (1796-97). But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

There, for all practical purposes, the situation stands: we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, D, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth (Audubon never heard such a cuckoo!), an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*: "Ging heut' morgen übers Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of

*When the "Blumine" movement was rediscovered upon the recovery of the manuscript now at Yale, there was natural interest in hearing the symphony with that movement. Unfortunately, most recordings that were made including the deleted movement combined "Blumine" with the other four movements in Mahler's final version, which had been considerably reworked. While it is worthwhile hearing the original version of the symphony (or, rather, the oldest version for which the score survives), it only has integrity as a work of art if all five movements are played in the 1893 version. And, of course, one must remember that in the end Mahler made a conscious and serious decision to eliminate "Blumine" from the symphony. He did not take this decision simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for "Blumine," derived from incidental music he had composed for J.V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of the First Symphony.

the movement.

The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques"—only in the minor key! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may well recognize as "klezmer music" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the Wayfarer songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-*forte*. But this "triumph" has been dishonestly won; it is completely unmotivated, in harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant conclusion, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

—Steven Ledbetter

ARTISTS

Roberto Abbado



Conductor Roberto Abbado is in demand for both orchestral and opera engagements. In the United States he has established relationships with orchestras and opera companies including the Boston Symphony, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, National Symphony, and New York's Metropolitan Opera. Equally important are his European credits, including La Scala, the Vienna State Opera, Maggio Musicale Fiorentino, Paris Opera, the Orchestra Sinfonica Nazionale della RAI, the Swedish Radio Orchestra, the Dresden Staatskapelle, and the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, to name a few. Mr. Abbado's 2000-01 season showcases his command of various composers and styles. Of special note are his debuts with the New York Philharmonic in February 2001 and with the Los Angeles Philharmonic in April. Engagements so far this season have included the Gürzenich Orchestra/Cologne Philharmonic and the Teatro Metastasio in Europe, return appearances with the St. Paul Chamber Orchestra and Philadelphia Orchestra, Australian appearances with the Adelaide Symphony and Sydney Symphony, and concerts with the Minnesota Orchestra. Also this season he appears with the symphony orchestras of Atlanta, Houston, Toronto, and San Francisco. Additional performances this spring include the Orchestra of the Maggio Musicale Fiorentino, Camerata Musicale di Prato, the NDR Orchestra, and the Bamberg Symphony. Mr. Abbado records for BMG on the RCA Victor Red Seal label. His discography on that label includes Bellini's *I Capuleti e i Montecchi* (named "Pick of the Month" by BBC Magazine); Rossini's *Tancredi* (which received the "Echo Klassic Deutscher Schallplat-

tenpreis" of the Deutsche Phono Akademie as the Best Opera Production of 1997); Donizetti's *Don Pasquale* with Renato Bruson, Eva Mei, Frank Lopardo, and Thomas Allen; Puccini's *Turandot* with Eva Marton, Ben Heppner, and Margaret Price; a disc of ballet music from Verdi operas; the two Liszt piano concertos with soloist Gerhard Oppitz; a collection of tenor arias with Ben Heppner, and a disc of opera scenes with soprano Carol Vaness. For Decca he has recorded an album of "Verismo Arias" with Mirella Freni. Mr. Abbado's first opportunity to conduct a group of musicians came at age fifteen. Following studies in Italy with Franco Ferrara, the twenty-three-year-old Abbado led his first opera performance, Verdi's *Simon Boccanegra*, with Bruson, Siepi, and Ligabue. He soon found himself in demand for productions across Europe. During the next six years he made his debuts at La Scala, the Vienna Staatsoper, La Fenice in Venice, Zurich Opera, Deutsche Oper Berlin, and in the opera houses of Florence, Rome, and Bologna, while simultaneously developing his orchestral career with such orchestras as the Bamberg Symphony and the Münchner Rundfunkorchester, of which he was chief conductor from 1991 to 1998. He made his North American concert debut in 1991 with the Orchestra of St. Luke's at Lincoln Center, followed by his successful Metropolitan Opera debut in 1994 with *Adriana Lecouvreur*. Mr. Abbado made his Boston Symphony debut in November 1998 and his Tanglewood debut in July 1999. Next Sunday he leads the Tanglewood Music Center Orchestra in its annual Leonard Bernstein Memorial Concert.

Jacques Zoon



Born in 1961, Jacques Zoon studied at the Sweelinck Conservatory in Amsterdam with Koos Verheul and Harrie Starreveld. After graduating with honors, he continued his education in Canada at the Banff Center for the Arts, where he attended master classes with Geoffrey Gilbert and András Adorján. Mr. Zoon began playing in orchestras at an early age and soon gained broad experience as an orchestral musician. He was a member of the Netherlands Youth Orchestra and the European Community Youth Orchestra, with which he played under such renowned conductors as Abbado and Bernstein, and he was a soloist with the Amsterdam Philharmonic and The Hague Philharmonic. In 1988 he was appointed first flute of the Royal Concertgebouw Orchestra, with which he also won great praise as a soloist in performances of Mozart, Jolivet, Martin, and Gubaidulina. In addition he was first flute with the Chamber Orchestra of Europe, with which he also appeared regularly as soloist. He has also been soloist with many other orchestras throughout the world. An active chamber musician, he has been a member of such groups as the Netherlands Wind Ensemble and the Gaudier Ensemble, some of them using historical instruments. Mr. Zoon joined the Boston Symphony Orchestra as principal flute at the start of the 1997-98 season. As such, he is also a member of the Boston Symphony Chamber Players. In 1981, together with pianist Bernd Brackman, Mr. Zoon won second prize at the Wilhelm Pijper Competition. He was awarded the "Prix spécial du Jury" in 1987 at the Jean-Pierre Rampal Flute Competition in Paris. At the 1988 Scheveningen International Music Competition he won both third prize and the prize for the performance of a contemporary composition. Jacques Zoon has made various recordings for Philips, Decca, Deutsche Grammophon, Vanguard Classics, Koch Schwann, Canyon Classics, NM Classics, and Fidelio. He has recorded the Mozart flute concertos with Alain Lombard and the Orchestre de Bordeaux. In 1997, with pianist Bernd Brackman, he was awarded an Edison Prize for their album of contemporary Dutch repertory for flute and piano. Mr. Zoon maintains an active interest in the mechanical aspects of the flute and has published his findings on making technical improvements to the instrument. He was a Professor of Flute at the Rotterdam Conservatory from 1988 to 1994 and in 1994 became Professor of Flute at Indiana University in Bloomington. He now holds that same position at Boston University and at the New England Conservatory of Music. Mr. Zoon's first appearances as a concerto soloist with the Boston Symphony were in February 1999.


La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, August 12, at 2:30

BERNARD HAITINK conducting

SMETANA — "From Bohemia's Woods and Fields" from *Má Vlast*

MARTINŮ — *Fantaisies symphoniques* (Symphony No. 6)
Lento—Allegro—Lento
Allegro
Lento—Allegro

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

Bedřich Smetana (1824-1884)
"From Bohemia's woods and fields," from *Má Vlast* (*My Country*)

First performance: December 10, 1876 (see below). *First BSO performances*: December 1900, Wilhelm Gericke cond. *First Tanglewood performance*: August 14, 1964, Max Rudolf cond. *Most recent Tanglewood performance*: August 20, 1988, Jiří Bělohlávek cond. (as part of complete performance of *Má Vlast*.

Smetana wrote "*Z Českých luhů a hájů*" ("From Bohemia's woods and fields") between June 3 and October 18, 1875. The full cycle of six tone poems making up *Má Vlast* ("My

Country") was completed on March 9, 1879. The parts were performed individually at first, "From Bohemia's woods and fields" being heard for the first time on December 10, 1876. Adolf Čech led the first performance of the complete cycle of six tone poems on November 5, 1882, in Prague.

It was Smetana's proud claim to have created the Czech style in music, at a time when virtually every ethnic enclave of the gigantic Austro-Hungarian Empire was pushing at the seams, trying to create new nations (and the national cultures that went with them) and to get out from under the hegemony of German culture. Since the musical language of the nineteenth century was above all Germanic in character, it was against German traditions that the nationalist composers most strongly rebelled. But in all of the "peripheral" cultures—the ones newly demanding recognition as having something of their own to offer, whether they were in Bohemia, Hungary, Poland, Denmark, Russia, England, or even America—the composers first had to demonstrate their complete mastery of the German style so as to be taken seriously as musicians. Then, and only then, could they create homegrown native music.



Not only did Smetana embark on the creation of a music for his people, he also took a leading role in Prague's musical life, serving as principal conductor at the National Theater. But all of his public musical activities came to a crashing halt one terrible day, October 20, 1874, when he awoke suddenly deaf. His response was to turn wholeheartedly to full-time composition, and he noted three years later that "in these three years of deafness I have completed more music than I had otherwise done in ten." The flow of compositions began with the first four of the six tone poems that make up his cycle *Má Vlast*; his charming opera *The Kiss* (second only to *The Bartered Bride* in popularity, at least in his native country); and his biographical string quartet in E minor, subtitled *From My Life*, which dramatically depicts the ringing of a high E in his ears that foreshadowed the onset of his deafness. But his health was becoming more and more precarious. The deafness had been a consequence of syphilis, and in later years the disease affected his mind as well, culminating finally in his removal to a mental hospital just weeks before he died, a tormented and aging man, though he was only sixty.

Smetana had just begun work on the first of the tone poems that make up *Má Vlast* before deafness set in. He completed that first piece and wrote three more in the first months of his deafness. During the summer of 1874 Smetana had evidently begun to think seriously about writing a large orchestral work made up of scenes from Czech life, some dealing with the country's natural beauty and some with her history and legends. He had recently completed his opera *Libuše*, which opens and closes in the great high castle (Vyšehrad) on a promontory alongside the Moldau just outside of Prague itself, an ancient seat of Czech kings. When Smetana chose to make Vyšehrad the subject of the first movement of his symphonic cycle, he still had the music of the opera fresh in his mind; this may help explain how Smetana was able to take up the threads of the piece so quickly after the devastating onset of his deafness, and to finish the score in such a short time. From this he turned promptly to his next idea, a musical depiction of the most significant Czech river, the Moldau (in Czech, *Vltava*), from its origins in mountain streams until its transformation into a broad river en route to the sea. He wrote two more movements—one based on a legend (*Šarka*), the other on the Bohemian scenery (*From Bohemia's woods and fields*). There he left the work for a time, returning to the project three years later and producing two more movements, both based on a hymn of the ill-fated Hussite rebellion against the corruption of the Roman Catholic Church in the fifteenth century.

Smetana never insisted that the entirety of *Má Vlast* be performed whole. Of the three movements that most directly deal with the natural beauties of the landscape and the every-

day lives of the people in the countryside around Prague—*Vyšehrad*, *From Bohemia's woods and fields*, and *The Moldau*—it is of course *The Moldau* that is most frequently performed, but all three offer richly imaginative musical depictions of Czech mountains and high places, rivers and streams, woods and fields.

From Bohemia's woods and fields is not so much a piece of nature-painting along the lines of *The Moldau* as it is a combination of a pantheistic celebration of Nature with a lively appreciation of folk dance and song. Smetana declined to give a detailed outline of a program for this movement when he wrote comments on the cycle for his publisher, though he mentioned "the feelings that fill one when gazing at the Bohemian landscape." These, at first, seem to be rather dark and overwhelming—an extraordinary sense of the power of Nature, of burgeoning life-force, all around. "Everyone may draw his own picture according to his own imagination." Smetana offers the sounds of buzzing insects and stirring grasses and leaves in this musical depiction of a midsummer's noon, and—astonishingly—chooses to suggest the rich multiplicity of life with a hushed fugue whizzing by in the strings. This lively, but nearly silent, activity continues in the strings under a hymnlike melody in the horns depicting Nature itself—calm and tranquil, yet with an undercurrent of energy. But then we encounter the human residents of this countryside in the form of a vigorous polka, which fills most of the rest of the movement, alternating with statements of nature's hymn to recall the perpetual background of this life.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Bohuslav Martinů (1890-1959)
Fantaisies symphoniques (Symphony No. 6)

First performances: January 7 and 8, 1955, Boston Symphony Orchestra, Charles Munch cond. *First Tanglewood performance*: July 21, 1956, Munch cond. *Most recent Tanglewood performance*: August 5, 1962, Munch cond.

The Bohemian composer Bohuslav Jan Martinů completed his Sixth Symphony, *Fantaisies symphoniques*, in 1953, having begun work on it as early as April 25, 1951. The score is dedicated to Charles Munch and to the Boston Symphony Orchestra on the occasion of its seventy-fifth anniversary. Munch conducted the world premiere performances in Symphony Hall in January 1955, also leading performances that month in Hartford, New London, New York, and Washington. It received the New York Critics Circle Award as the "best new orchestral score" heard in New York that year.



Bohuslav Martinů has the distinction of having lived the first twelve years of his life high in a church tower, where his family had an apartment that permitted his father to function as the lookout for Poliška (literally "little fields"), the country town in the Bohemian-Moravian highlands of Czechoslovakia where many generations of the Martinů family had lived since the fifteenth century. Frail and shy as a boy, Martinů began taking violin lessons from a local tailor, Josef Černovský, around the age of six. His talent was such that Černovský soon placed him first in a student quartet and then in the local string orchestra. By age fourteen he became the leader of the Poliška String Quartet. But Černovský also encouraged the young prodigy's interest in composing, and, before he turned twelve, Martinů had already produced a string quartet entitled *Tři jezdci* (*The Three Riders*), the earliest of his surviving compositions. Such talent, of course, could not for long remain within the fortified confines of a small town, and by 1907 Martinů, with considerable help from the local townsfolk, ended up with his mother in Prague, where he

proved to be a mediocre student at the renowned conservatory there, failing the examinations the first time around. Nothing, however, seemed to stop his creative energy, and by the time he left his native land for Paris in 1923, this prolific composer, who would eventually put together a catalogue of close to 400 works, had already produced a good third of his total output.

In Paris, with its intense and often radical life in all the arts, Martinů was able to cultivate his cosmopolitan inclinations in music, even though his work would remain imbued throughout his life with the music of his native Czechoslovakia. Already strongly influenced by Debussy, Roussel, and Richard Strauss, Martinů would, in Paris, also fall under the spell of Igor Stravinsky. The composer's change of venue seemed if anything to spark further his creative spirit: his stay in Paris not only produced a large number of instrumental works but also ten operas and eight ballets. But, as the threat of Hitler became more and more ominous, Martinů's efforts in Paris on behalf of his native Czechoslovakia got him blacklisted by the Nazis, and when Germany occupied France, Martinů and his wife were forced to flee the country in 1940 for the United States, which they didn't reach until 1941 after spending nine months as homeless refugees.

Scarcely had the composer settled in the United States, mostly in and around the New York City area, when he received, at the beginning of 1942, a commission from the Koussevitzky Foundation for an orchestral work in memory of the great conductor's wife. That work turned out to be Martinů's First Symphony, premiered by the Boston Symphony under Koussevitzky on April 13, 1943. One can only speculate as to why Martinů, who had written numerous instrumental compositions in the "classical" modes, including five string quartets and a number of *concertante* works, waited until his fifty-first year to tackle the symphony successfully, although he had abortively tried his hand at it in 1912, and, in 1928, had composed a work entitled *La Symphonie* (premiered in December that year by Koussevitzky and the Boston Symphony) that he later retitled *La Rhapsodie*. Once the fire was lit, however, Martinů set about composing symphonies with a vengeance, turning out



THE INTERIOR®
ALTERNATIVE

Fabric and Bedding Outlet

Tremendous Savings Off
Suggested Retail Every Day!

Featuring

WAVERLY

and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986

5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

one a year through 1946, with Koussevitzky and the Boston Symphony likewise giving the premiere of the Third, along with several other of the composer's works. Another symphonic hiatus followed, and, one more time, it was broken by a Boston Symphony commission, this one in 1951 via the new music director, Strasbourg-born Charles Munch, for the orchestra's seventy-fifth anniversary. The work became Martinů's Sixth (and last) Symphony, to which he eventually gave the French title *Fantaisies symphoniques*—for good reason.

Unlike the first five symphonies, which the prolific composer dashed off in fairly short order, the Sixth took Martinů more than two years to complete, during which time he eliminated, among other things, three pianos originally included in the instrumentation. In its final version, the work fully lives up to its conception as a series of "symphonic fantasies": rarely has a composition designated as "symphony" hinted quite so strongly at the broad outlines of the classical symphonic form while rendering all but unfathomable the relationships between its series of apparently unrelated fragments that are almost never allowed to gather more than a few moments' momentum. According to the composer's friend and early (1961) biographer Miloš Šafránek, Martinů used the words "chaos" and "without form" in describing this three-movement work, although he also noted that "something holds it together, I don't know what, but it has a single line and I have expressed something in it." One thing that certainly holds the symphony together is a rather morbid, four-note, chromatic motif initially suggested, at the outset of the first movement, by the muted trumpet over a very gloomy, cluster/chromatic buzzing in the strings and flute. After the music unexpectedly pauses on a major chord, the solo cello then presents the motif in its full-blown version, which contains the same four notes (F–G-flat–E–F) as the principal motif of fellow countryman Antonin Dvořák's Requiem, composed the year Martinů was born. The inversion of this motif returns a step lower (E-flat–D–E-natural–E-flat) to open the last of the symphony's three movements.

In many ways the Martinů Sixth Symphony is a work of paradoxes. Throughout the symphony the composer, time after time, builds up what seems to be an inexorable momentum that, instead of leading to the expected climax, frequently breaks down into wispy fragments of instrumental and rhythmic color. The first movement seems well on its way to casting a pall of gloom from start to finish only to disperse the clouds momentarily with a major-mode, folk-like theme in the strings whose Bohemian cheerfulness is quickly sabotaged by a return to some pretty solid dissonances before the theme vanishes altogether, only to return, after a strange violin solo over percussion and pizzicato strings, to suggest something akin to the first movement's recapitulation, save that the material from the post-introduction Allegro never returns. The scherzo second movement follows something of a similar pattern, with the folkish second theme, more ambiguous in its major/minor configuration than its first-movement counterpart, that climaxes in perhaps the single most characteristic figure in Martinů's music, a two-chord, step-down progression often referred to as a "Moravian cadence." Functioning not as a traditional cadence but as a harmonic motif, this figure turns up so often in the composer's work that it must be considered as something of a signature. And, in a remarkable piece of synchronicity, the final third of the scherzo reaches a ferocious climax on a four-note motif that perfectly transposes the autobiographical D-S-C-H (German notation for D-E-flat-C-B) motif found in certain works by Shostakovich. Although the motif first appears in Shostakovich's 1947-48 Violin Concerto, that work was not premiered until 1955, while the Tenth Symphony, which also contains the motif, likewise received its first performance after Martinů had completed his *Fantaisies symphoniques*. In fact, the D-S-C-H motif appears in Martinů's work at least as early as the 1943 Concerto for Two Pianos and Orchestra.

Martinů often hinted that his *Fantaisies symphoniques* contained some sort of hidden "program," although he never revealed what this might have been. Several of the work's elements, however, provoke speculation, including the quotation, in the finale, from the composer's 1936-37 opera *Juliette*, based on Georges Neveux's play *La Clef des songes* (*The*

Key to Dreams), composed and premiered around the time when the composer had entered into a short-lived but apparently passionate relationship with a composition student named Vítěslava Kaprálová, who died at the age of twenty-five in 1940. The Moravian cadence also plays a prominent role in this opera. The *Juliette* reference and several others, including from his own *Field Mass* (1939), certainly lead one to suspect autobiographical underpinnings in the work similar to the ones found, say, in Shostakovich's Eighth String Quartet from 1960. One also wonders whether the disquieting timbres, not unlike the swarming of bees, that open the first and second movements of the Sixth Symphony might be a recreation of "strange buzzing" (Šafránek) Martinů heard in his head for years following a near-fatal fall from a balcony in 1946, when he was teaching at Tanglewood. (This suggestion may seem less outrageous when one remembers that Martinů's fellow Czech Bedřich Smetana incorporated into his 1876 string quartet *From My Life* the ear-ringing that led to his deafness.) And while the overall tone of the *Fantaisies symphoniques* is not quite as dark as, say, that of the 1938 Double Concerto for Two String Orchestras, Piano, and Timpani or of the 1944 Third Symphony, the bracketing of the Sixth Symphony with the dreary motif (and its inversion) from Dvořák's *Requiem* seems to look backward into the tragedy of the war years as well as forward to the composer's demise. Charles Munch premiered the *Fantaisies symphoniques* with the Boston Symphony Orchestra on January 7, 1955. Four and a half years later, on August 28, 1959, Bohuslav Martinů died of cancer in a Swiss sanatorium.

—Royal S. Brown

Royal S. Brown is an internationally known scholar and write who has written and lectured extensively on music, film, and film music. A teacher at the City University of New York and the New School University, he is also music editor of *Fanfare* magazine and is heard frequently on National Public Radio.



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

Johannes Brahms (1833-1897)
Symphony No. 2 in D, Opus 73

First performance: December 30, 1877, Vienna, Hans Richter cond. *First BSO performances*: February 1882, Georg Henschel cond. *First BSO Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky conducting. *First Tanglewood performance*: August 14, 1938, Koussevitzky cond. *Most recent Tanglewood performance*: August 2, 1998, James DePreist cond.

Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played twice in Boston, but it was counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel, led a performance of the piece in the orchestra's inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer himself); years later he wrote a book entitled *Personal Recollections of Johannes Brahms*. The reviewers found the symphony a tough nut to crack. The *Boston Traveler* ran a review that was as typical of its day as it is atypical of ours:



> It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them, or that he was unable to find any whatever.

We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of Brahms's four essays in the symphonic medium, the lush and sensuous foil to his more austere C minor symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had

2001 Tanglewood

You are invited to take

GUIDED TOURS OF TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers.

Free to the public: Wednesday from 10:30 a.m. and Saturday at 1:30 p.m.
Free to Sunday ticket-holders: Sunday at 12:30 p.m.

All tours last one hour, beginning and ending at the Tanglewood Visitor Center. Please arrive at the Visitor Center five minutes before the starting time of each tour.

Group tours may be scheduled at other times by calling the Tanglewood Volunteer Office at (413) 637-5393. A contribution of $6 per person is requested for scheduled group tours.

made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and longtime correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotator, wrote in the *Boston Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—Steven Ledbetter

SOUTH MOUNTAIN CONCERTS

Pittsfield, Massachusetts
83rd Season of Chamber Music

September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet

Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106



the PORCHES Inn
at MASS MoCA

231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

ARTISTS

Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he will relinquish in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. He has also been chief conductor from 1964-88 of the Concertgebouw Orchestra, principal conductor from 1967-79 of the London Philharmonic, of which he became president in 1990, and music director from 1994-99 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlos* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadlers Wells Theatre. In December 1999 Mr. Haitink conducted the gala inaugural concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. Later in 1999-2000 he also conducted *Die Meistersinger von Nürnberg*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *Falstaff* in January 2001. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, and London Symphony Orchestra. He toured with the Berlin Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony he appears with that ensemble in Boston, in New York, and at Tanglewood, and will tour with them in Europe in the summer of 2001. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. His Concertgebouw recordings of Mahler, Bruckner, and Beethoven, and his Vienna Philharmonic recordings of Brahms and Bruckner, are internationally acclaimed. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* with the Bayerische Rundfunk. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985. Following his three Tanglewood concerts this month he will lead the BSO on a tour of major European music festivals.





Wednesday, August 15, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with TIMOTHY GENIS, BSO percussionist
RANDALL HODGKINSON, piano
BSO Assistant Conductor ILAN VOLKOV

HAYDN — Divertimento *à tre* in E-flat for horn, violin, and cello, Hob. IV:5

Moderato assai
Finale: Allegro di molto

Messrs. SOMMERVILLE, LOWE, and ESKIN

BEETHOVEN — Trio in G for violin, viola, and cello, Opus 9, No. 1

Adagio—Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro
Presto

Messrs. LOWE, ANSELL, and ESKIN

INTERMISSION

KIRCHNER — *Music for Twelve*
(in two movements, played without pause)

Messrs. LOWE, ANSELL, ESKIN, and BARKER; Messrs. ZOON, FERRILLO, HUDGINS, and SVOBODA; Messrs. SOMMERVILLE, SCHLUETER, BARRON; Mr. HODGKINSON
ILAN VOLKOV, conductor

STRAVINSKY *L'Histoire du soldat* (*The Soldier's Tale*),

Concert suite
The Soldier's March
The Soldier's Violin
Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
Chorale
The Devil's Triumphal March

Messrs. LOWE, HUDGINS, SVOBODA, SCHLUETER, BARRON, BARKER, and GENIS

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

The early works of **Franz Joseph Haydn** (1732-1809) provide endless problems in authenticity for modern scholars. Once he became recognized as a "brand-name" composer, many pieces circulated with a fictitious Haydn label, either through carelessness or through the deceit of publishers knowing they could sell music under his name. With the present Divertimento in E-flat for horn, violin, and cello we have a rare early Haydn chamber work that survives in the composer's own handwriting. Moreover, the autograph manuscript is the only known copy of the work, which was never published in Haydn's lifetime. Haydn obviously composed the trio for a virtuoso horn player who could handle just about anything the composer threw at him. It seems most likely that he wrote it for Carl Franz, who was principal first horn in the orchestra of Prince Esterházy from 1763 to 1776. Like most professional players of his day, Franz had to be something of a jack-of-all-trades; he played violin and baryton (a now outmoded string instrument popular with the prince) as well as the horn. A musical dictionary of the time said of his horn playing that "as concerns the execution of chromatic scales by means of [stopping with] the hand, as well as facility in the high and low ranges…and purity of intonation, scarcely an artist was found in those days who would have come close to him."

The two movements of this little divertimento *à 3* are clearly designed to highlight the horn player's abilities, calling for rapid changes of register, melodic and fanfare-like writing, and—at the end of the first movement—notes of almost unprecedented elevation. The first movement lays out a short binary theme followed by three variations emphasizing different aspects of instrumental technique. The second movement essays a brief sonata form, though one that avoids much in the way of modulation, owing to the technical restrictions of the natural horn. But except for the limitations of modulation, there is little that Haydn does not require of his soloist in the course of this lively, virtuosic work.

* * * * *

Ludwig van Beethoven's real instrument was the piano, and his first published compositions to be graced with an opus number were a set of piano trios which highlighted the

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

keyboard. But he was also a string player; as a teenager he made his living playing viola in the opera orchestra of his native Bonn. When Beethoven (1770-1827) moved to Vienna, he studied for a time with Haydn, father of the string quartet. But he seems to have avoided direct comparison with Haydn for a while, and composed neither a symphony nor a string quartet—the two forms in which Haydn was notably preeminent—until after he had made his mark in other ways. The string quartet, in particular, Beethoven approached by way of the string trio. Beethoven sketched the three Opus 9 trios about 1795-96.

The trio in G major is elaborated with great breadth and imagination in the outer movements and more simply in the two inner movements. The slow introduction begins with a flourish followed by a figure in the violin that could be nothing more than a cliché. But Beethoven reworks it, wittily turning its last four notes into the beginning of the Allegro's principal theme. Sonorous writing for the three instruments contrasts with the pianissimo of the secondary theme, and the powerful development closes on an echo of the slow introduction, leading, in a new key, to the recapitulation. The coda ranges through wide harmonic vistas in a short space.

The Adagio is marked "*cantabile*" ("singing"), and the violin indeed sings an elaborately decorated aria supported by the two lower instruments. It is followed by a strikingly brief scherzo. The finale begins with a staccato phrase that seems merely to want to rush along as quickly as possible. But an answering phrase is a little broader, and the second subject acts as if it will be in the "wrong" key. The grandly spacious development gradually gets softer and softer until the music is on the verge of dying away altogether. But the violin, suddenly realizing that it has returned to the tonic, rushes off on its staccato theme again. The close is so sonorous that it is hard to believe only three instruments are playing.

* * * * *

When the Boston Symphony Orchestra celebrated its hundredth birthday in 1981, a dozen commissions went out to as many composers. One of these was for a work to be written for the Boston Symphony Chamber Players, and it naturally went to a composer whose works have included everything from solo songs to piano concertos, symphonic works, and opera, but whose chamber music has been especially honored.

A native of Brooklyn (born January 24, 1919), **Leon Kirchner** received most of his education in southern California at a time when the cultural life in Los Angeles was marked by the presence of Schoenberg, Stravinsky, and a host of writers and other cultured emigrés from Europe. The young Kirchner attracted the attention of Ernst Toch, who suggested that he study composition with Schoenberg at UCLA. He later worked also with two of the other great American composer-teachers of this century, Ernest Bloch in Berkeley and Roger Sessions in New York. After military service, Kirchner finished his M.A. degree at Berkeley. He spent the years 1948-50 in New York, where he received the first wide acclaim for his music. From 1950 to 1961 he lived again on the west coast, teaching at the University of Southern California and at Mills College. He moved to Harvard in 1961, where he became Walter Bigelow Rosen Professor of Music, retiring in 1989. During his Harvard years, he was also active as conductor of the Harvard Chamber Orchestra and Friends, which has considerably enriched the repertory of orchestral music performed in the Boston area, and he served on several occasions as composer-in-residence at Tanglewood.

Kirchner's first two string quartets (1949, 1958) were given the New York Critics Circle award. His Piano Concerto No. 1 (1953, performed 1956) received the Naumburg Award, and he received the Pulitzer Prize for his Third String Quartet (with electronic tape, 1966). His output also includes other orchestral and chamber works, songs, solo piano pieces, and the opera *Lily*, based on Saul Bellow's novel *Henderson the Rain King*. In September 1997, Seiji Ozawa and the Boston Symphony Orchestra gave the world premiere of Kirchner's *"Of things exactly as they are"* for chorus, soprano and baritone soloists, and orchestra; this was co-commissioned by the Koussevitzky Music Foundation and the

Boston Symphony Orchestra for the twenty-fifth anniversary of the Tanglewood Festival Chorus. Current projects include a new piano work commissioned by the pianist Ralph Berkowitz, a benefactor to a variety of music organizations, and who worked years back with the renowned cellist Gregor Piatigorsky as well as at Tanglewood; a piece for violin and piano in memory of Felix Galimir, for performance this summer at the Marlboro Festival by Pamela Frank and Claude Frank; and a new violin concerto commissioned by violinist Young-Uck Kim, to be premiered with Esa-Pekka Salonen and the Los Angeles Philharmonic.

In *Music for Twelve*, Kirchner pursues the expressive ends that have always been part and parcel of his work: he has always desired his music to be received directly and with immediate impact. Changes of tempo or pace through metrical subdivision may lead to a new rhythmic state almost without the listener's noticing until it has been accomplished. Still more important for Kirchner is the importance of harmony, in which he seeks a "loveliness in verticality," the richness and beauty of the chords that was so much a part of the music of Schubert or Schumann (though, of course, his own harmonic language is quite different from theirs). He is troubled by separation of twelve-tone or serial music in recent decades from the "harmonic power, the structural connectiveness" of the past. Certainly Schoenberg, Berg, and Webern, innovative as they were in their harmonic complexity, were the heirs of a rich history in which composers demonstrated a full command of





the way in which the melodic lines joined to make the vertical sonorities, which, in sequence, provided the means of shaping the piece as a whole. Kirchner notes that it is jazz musicians, who have never separated themselves from performance, who have most clearly retained the sense of the harmonic structure and its importance in their music.

Music for Twelve is cast in two movements performed without break and connected by a dramatically expressive cello passage. Any chamber work composed on this large scale for an ensemble of so many diverse instruments (four strings, four woodwinds, three brass, and piano) inevitably conjures up the image of a chamber symphony and, in particular, the *locus classicus*, Schoenberg's Opus 9. In fact, the language of *Music for Twelve* here and there pays homage to the Schoenberg work, though this is, in Kirchner's words, "fleeting regard," not stylistic or structural imitation. It recalls, though, the model of a master as concerned with the vertical as with the horizontal elements of music, and with shape and expression, which are also the ideals of Leon Kirchner's art.

* * * * *

The outbreak of World War I left **Igor Stravinsky** (1882-1971) stranded in Switzerland, cut off from his family estates by war and later by revolution in Russia. He had already composed—and become famous for—his three popular ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*, but the war temporarily ended the performances of the Ballets Russes, so he had no royalties coming in. Under the circumstances, large works were utterly impractical. The idea occurred to him to create a small theater piece that could tour on a shoestring and perform almost anywhere. He adapted a scenario from a story by Afanasiev involving encounters between the Devil and a nameless soldier, a sort of Everyman. The story was worked out with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, chosen in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin

The Institute of Contemporary Art in Boston and MASS MoCA
in the Berkshires are Massachusetts' close contemporaries,
presenting innovative exhibitions, performances, and
programs that inspire, challenge, and excite.

Close Contemporaries

ICA's new exhibitions include *The Social Scene* and
a series of photographs by Nikki S. Lee.

MASS MoCA's summer offerings include *Game Show*,
Mona Hatoum's *Domestic Disturbance*, and *Öyvind Fahlström*.

ICA and MASS MoCA. Close. Contemporary.
Worth the drive.

THE INSTITUTE OF CONTEMPORARY ART
Boston, MA | 617.266.5152
www.icaboston.org

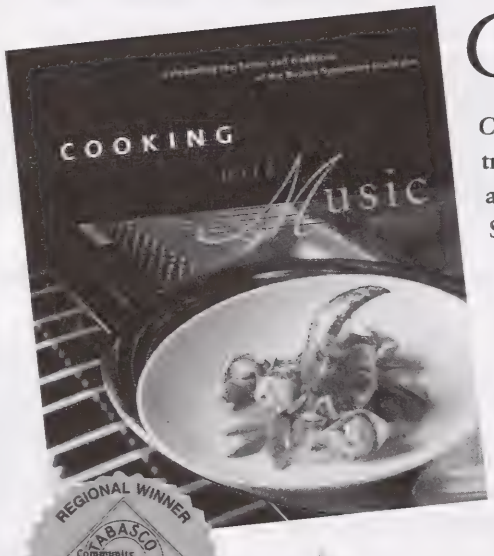
MASS MoCA
North Adams, MA | 413.662.2111
www.massmoca.org

Support provided by the Massachusetts Turnpike Authority under its Massachusetts Turnpike Authority Tourism Grant Program.

and double bass, plus a percussionist playing high and low pitched side drums, bass drum, cymbals, tambourine, and triangle.

The first performance took place in Lausanne, Switzerland, on September 28, 1918. The evening was a success, but the work could not be repeated when the great worldwide 1918 influenza epidemic caused the theaters to be closed. Stravinsky quickly adapted the music as a concert suite retaining most of the larger musical numbers. This was first performed on July 20, 1920, in London under Ernest Ansermet; it is through performance of the suite that Stravinsky's work is most often heard.

Though derived from Russian folklore, the plot of *L'Histoire du soldat* (*The Soldier's Tale*) clearly falls into the wider cultural framework of stories that tell of trafficking with otherworldly forces beyond human control, of which the most famous in our culture are the many variants of the traditional Faust legend. The Devil is a master of disguises who is willing to employ any trick to obtain the soldier's violin, which symbolizes his soul. He buys it in return for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. In one encounter he plays cards with the Devil and plies him with wine until



Get Cooking!

Cooking with Music **is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.**

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.



finally the Devil falls unconscious, enabling the soldier to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. When the Devil attempts to seize him again, he plays wild music on the fiddle, forcing the Devil into contortions and driving him away from the kingdom. Only after the soldier has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, the Devil gets control of the violin and marches the soldier away triumphantly.

Stravinsky himself commented that *L'Histoire* has a characteristic sound—"the scrape of the violin and the punctuation of the drums," the former representing the soldier's soul and the latter the *diablerie*. The concert suite contains those passages of the score that are the most musically self-sufficient; at the same time they summarize the action of the story—the soldier's march homeward, his violin, his arrival at the palace, the dances (all in popular styles of tango, waltz, and ragtime) of the princess, the temporary driving out of the Devil, and the Devil's final triumph.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

ARTISTS

Boston Symphony Chamber Players



One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, and they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as pianists Claude Frank and André Previn. The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe six times and Japan three times; they have also performed in South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and the Dvořák string sextet; the Brahms string quintets; John Harbison's *Words from Paterson*, with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish; and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with the late BSO principal clarinet Harold Wright. Pictured above, from left, are Malcolm Lowe, former BSO principal second violinist Marylou Speaker Churchill, Edwin Barker, and Jules Eskin. Pictured at right are Jacques Zoon, BSO assistant prinicipal oboe Keisuke Wakao, BSO horn player Richard Sebring, Richard Svoboda, and William R. Hudgins.



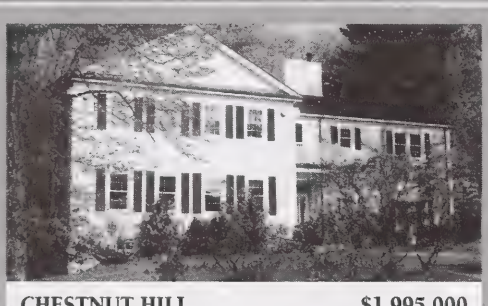
COLDWELL BANKER HUNNEMAN PREVIEWS International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space. **Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



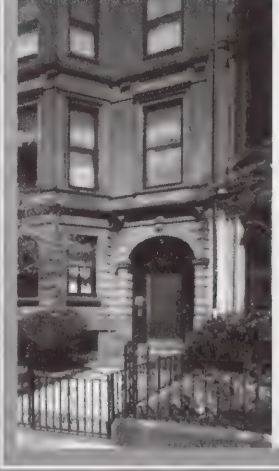
CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

CONTACT PREVIEWS® AT (800) 548-5003

VISIT OUR WEB SITE AT: WWW.HUNNEMAN.COM

THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2000, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center, and the Koussevitzky Music Shed and Seiji Ozawa Hall endowed seats. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and corporations for their annual support of $2,500 or more during the 2000–2001 season.

MAESTRO CIRCLE

Ms. Jan Brett and Mr. Joseph Hearne
The Aaron Copland Fund for Music, Inc.
Country Curtains, Inc
Mr. and Mrs. Daniel Freed
Fromm Music Foundation
Estate of Grace Cornell Graff
William & Flora Hewlett Foundation
Mr. Charles H. Jenkins, Jr.
Don Law Companies
Nancy Lurie Marks Foundation
The Andrew W. Mellon Foundation
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Annette and Vincent O'Reilly
The Red Lion Inn
Mr. John Studzinski
Mr. and Mrs. Loet A. Velmans
Ronald A. Wilford Foundation for Conductors

BENEFACTORS

Anonymous (1)
The ASCAP Foundation
Berkshire Bank
Berkshire Life Insurance Co.
Sydelle and Lee Blatt
Renee Burrows
Cheswatyr Foundation/ Mrs. Cecille Wasserman
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
Mr. Julian Cohen
Mrs. Nat Cole
Mr. and Mrs. George M. Elvin
Mr. Sanford H. Fisher
Hon. and Mrs. John H. Fitzpatrick
The Frelinghuysen Foundation
GE Plastics
Ann and Gordon Getty Foundation
Mr. and Mrs. Robert A. Goodman
Housatonic Curtain Company
Natalie and Murray S. Katz
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Edward H. Linde
James A. Macdonald Foundation
Mr. and Mrs. Jay Marks
Mrs. August R. Meyer
Mrs. Evelyn Nef
The Netherland-America Foundation
Mrs. Clarice Neuman
Newman's Own
Mr. and Mrs. Millard H. Pryor, Jr.
Dr. Carol Reich and Mr. Joseph Reich
Evelyn and Ronald Shapiro
Mrs. Anson P. Stokes
Estate of Arthur W. Strenge
Taco, Inc.
Mr. and Mrs. Wilmer J. Thomas, Jr.
Trust for Mutual Understanding
Mr. Jan Winkler and Ms. Hermine Drezner

SPONSORS

Anonymous (1)
Barr Foundation
Ms. Rhonda Black and Dr. Gloria Miller
Peter L. Buttenwieser Fund of the Tides Foundation
Mr. and Mrs. Alan H. Bernstein
Ranny Cooper and David Smith
Mr. and Mrs. Clive S. Cummis
Mr. and Mrs. Channing Dichter
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
English Speaking Union
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dale E. Fowler
Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Belvin Friedson
Mr. Arnold Golber
Mr. and Mrs. J. Arthur Goldberg
Phoebe Haas Charitable Trust
Mr. and Mrs. Paul J. Hickey
Ms. Susan Morse Hilles
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. William R. Housholder
Inland Management Corporation
Mr. Robert S. Kahn
Mrs. Leonard S. Kandell
Mrs. Linda F. Vogel Kaplan
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Michael Kittredge
Liz and George Krupp
Mr. and Mrs. Philip Kruvant
The Messinger Family
Mr. and Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Mr. and Mrs. Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Mr. Joseph D. Roxe
Alan & Lenore Sagner
Mr. and Mrs. Dan Schusterman
Dorothy Troupin Shimler

Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Lewis Steinberg
Mr. Wayne Sunday
Mr. and Mrs. Aso Tavitian
Mr. and Mrs. Denis F. G. Tottenham
Ms. June Ugelow
Mr. Peter Wender
Mr. and Mrs. Eric K. Zeise

MEMBERS

Ms. Angela P. Abelow
Mr. Herbert B. Abelow
Mr. and Mrs. William F. Achtmeyer
Mrs. Janet Adams
Mr. and Mrs. William F. Allen, Jr.
Mr. and Mrs. Ronald Altman
Mr. and Mrs. Harlan E. Anderson
Apple Tree Inn & Restaurant
The Barrington Foundation, Inc.
Ms. Linda J. L. Becker
Helene & Ady Berger
Mr. and Mrs. Jerome Berko
Mr. and Mrs. Allen J. Bernstein
George and Roberta Berry Supporting Organization
Mr. and Mrs. Walter Black
Mr. and Mrs. Neal F. Blackmarr
Blantyre
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Boston University Tanglewood Institute
Dr. and Mrs. Stuart H. Brager
Mr. and Mrs. Jay R. Braus
Judy and Simeon Brinberg
Broadway Manufacturing Supply Co.
Ann Brown
Mr. and Mrs. Richard Brown
Cablevision Systems Corporation
Cain, Hibbard, Myers & Cook
Canyon Ranch in the Berkshires
Phyllis H. Carey
Ms. Mary W. Carswell
Charles River Broadcasting—WCRB 102.5
Mr. and Mrs. Mel Chasen
Cliffwood Inn
Mr. Armando Codina
Mr. and Mrs. Joseph L. Cohen
Ms. Barbara L. Cohen-Hobbs
James and Tina Collias
Mr. and Mrs. Stewart M. Colton
Ms. Linda Benedict Colvin
Mr. and Mrs. Herbert J. Coyne
Crane and Company
Mr. and Mrs. William Cruger
Dr. and Mrs. Harold L. Deutsch
Dr. and Mrs. Chester W. Douglass
Dresser-Hull Company
Dr. and Mrs. Melvyn Drucker
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Eitan Evan
Mr. Harold Falik
Mrs. Marie V. Feder
Mr. and Mrs. Henry N. Flynt, Jr.
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. I. Robert Freelander
Carolyn and Roger Friedlander
Mr. Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Priscilla H. Garlock, M.D.
Mr. and Mrs. Richard Grausman
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
David H. Glaser and Deborah F. Stone
Mr. and Mrs. Seymour Glaser
Carol R. and Avram J. Goldberg
Mr. and Mrs. Murray Goldblum
Dr. and Mrs. Morris Goldsmith
Mr. and Mrs. Gerson G. Gordon
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. Harold Grinspoon and Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Mr. and Mrs. G. Felda Hardymon
Dr. Lynne B. Harrison
Mr. Ira Haupt II
Mr. and Mrs. Peter Herbst
Dr. and Mrs. Ronald Hinds
Arnold J. and Helen G. Hoffman
Dr. Joan O. Hoffman
Ms. Janet Hopton
Mrs. Ruth W. Houghton
Mr. and Mrs. Sanford Huston
ICM Artists, Ltd.
Dr. and Mrs. Barry Z. Izenstein
Mr. and Mrs. M. Steven Jackman
Ms. Polly B. Jackson
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Daniel R. Johnson
K.B. Toys, Inc.
Mr. Ronald G. Kalish
Mr. and Mrs. Alan T. Kane
Mr. and Mrs. Arnold Y. Kapiloff
Mr. Leonard Kaplan and Mrs. Marcia Simon Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Phillip Katz
Mr. and Mrs. Bruce Kelly
Mr. and Mrs. George H. Kidder
Mr. Harold D. Klebanoff
Dr. and Mrs. Lester Klein
Koppers Chocolates
Dr. and Mrs. David I. Kosowsky
Mr. and Mrs. Earl Kramer
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Mr. and Mrs. Sol Kugler
Mrs. Wendy L. LaFage
Mrs. Mildred Luria Langsam
Marilyn and William Larkin
Legacy Banks-City and Lenox Savings
Mr. and Mrs. William Lehman
Mr. and Mrs. Robert J. Lepofsky
Mrs. Vincent J. Lesunaitis
Robert and Mira Levenson
Mr. Arthur J. Levey and Ms. Rocio Gell
Mr. and Mrs. Eric Levine
Georgette and Morton J. Levy
Mr. and Mrs. T. Herbert Lieberman
Mr. and Mrs. Murray Liebowitz
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter Loeb
Mr. and Mrs. Edwin N. London
Gerry & Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Mr. and Mrs. Leonard Luria
Judith and James F. Lyons
I. Kenneth and Barbara Mahler
Rev. Cabell B. Marbury
Mr. and Mrs. Robert A. Marcus
Mr. and Mrs. Morton E. Marvin
Maxymillian Technologies, Inc.
Mr. and Mrs. Thomas T. McCain
Carol and Thomas McCann



Mr. Paul F. McDevitt and
Ms. Suzanne Bump
Mr. and Mrs. Irving Mendelson
Mr. and Mrs. Peter D. Meltzer
Mr. and Mrs. Paul Nassau
Mr. and Mrs. Joseph L. Nathan
Mr. and Mrs. Stuart K. Nelson
Mr. Richard Novik
Mr. and Mrs. Edward G. Novotny
Mr. Alexander Ober
Mrs. Robert S. Ogden
Dr. and Mrs. Martin S. Oppenheim
Mrs. Merle Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation/Jane and
Raphael Bernstein
Mrs. Selma Pearl
Charlotte Palmer Phillips Foundation
by Dr. Charles Rodgers
Mr. and Mrs. Claudio Pincus
Drs. Eduardo and Lina Plantilla
Mr. and Mrs. J. Anderson PlumerDr.
and Mrs. Francis M. Powers, Jr.
Quality Printing Company
Mr. and Mrs. Bruno Quinson
Bunny and Milton Rattner
Mr. and Mrs. Nathan Reiber
Mr. Charles Reiner
Mr. John H. Rice and
Ms. Janet Pinkham
Mr. and Mrs. Peter Van S. Rice
Mr. and Mrs. Elie Rivollier, Jr.
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Fred Robins
Mr. Daniel L. Romanow and
Mr. B. Andrew Zelermyer
Mr. and Mrs. Michael Rosenbaum
Judith and Howard Rosenkrantz
Mr. Lawrence M. Rosenthal and
Ms. Joyce S. Bernstein
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Mr. and Mrs. Burton R. Rubin
Mr. and Mrs. Milton B. Rubin
Sue & David Rudd
Ernest S. Sagalyn, CLU
Mr. Bruce Sagan and Ms. Bette Hill
Mr. and Mrs. Malcolm S. Salter
Mr. Robert M. Sanders
Mr. and Mrs. Ira Sarinsky
Satinwood at Scarnagh, LLC
Aaron and Martha Schecter
Dr. Raymond & Hannah H.
Schneider
Mr. Gary S. Schieneman and Mrs.
Susan B. Fisher Schieneman
Mr. and Mrs. Albert Schmier
Mr. and Mrs. Ernest Schnesel
Mr. and Mrs. Rudy Schott
Pearl and Alvin Schottenfeld
Mr. and Mrs. Alan Schottenstein
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Marvin Schwartzbard
Mr. and Mrs. Mark L. Selkowitz
Richard and Carol Seltzer
Melissa Sere & Associates
Mr. Daniel Shapiro
Mr. & Mrs. Howard and Natalie
Shawn
Sheffield Plastics, Inc.
Ms. Jackie Sheinberg
Mona and Arthur Sherman
Mr. and Mrs. Thomas Brooks
Sherman
The Richard Shields Family
Mr. and Mrs. Walter Shmerler
Hon. George P. Shultz
Robert & Roberta Silman &
Phoebe Karpel
Mr. Richard B. Silverman
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Seymour Solomon
Mrs. William F. Sondericker
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Harvey L. Sperry
Mr. and Mrs. Jerry Spiegel
Peter Spiegelman and Alice Wang
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Ronald Stillman
Mrs. Charlotte Stone
Mr. and Mrs. Henry S. Stone
Mr. and Mrs. Stephen A. Stone
Mr. and Mrs. Edward M. Strawgate
The Studley Press, Inc.
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Sullivan Paper Co., Inc.
Dr. and Mrs. Daniel M. Sullivan
Mr. S. Donald Sussman
Mr. and Mrs. George A. Suter, Jr.
Mr. and Mrs. I. David Swawite
Talbots
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Teletime Media
Textron Inc.
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Bruce Tierney
Mr. and Mrs. Roger Tilles
Mr. and Mrs. Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. and Mrs. Sidney Ukrain
Mr. Laughran S. Vaber
Walden Printing Co., Inc.
Mr. and Mrs. Harvey Waller
Ward's Nursery & Garden Center
Mr. and Mrs. Charles H. Watts II
Stephen and Dorothy Weber
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Ms. Carole White
Mr. and Mrs. Thomas H.P. Whitney
Mr. and Mr. Richard E. Willett
Mr. Robert G. Wilmers
Mr. and Mrs. R. Lyman Wood
Mr. Benjamin N. Woodson and
Ms. Mary Crowell
Mr. and Mrs. Ira Yohalem
Mrs. Christopher Young
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. and Mrs. Melvin Zuckerman

Names listed as of July 15, 2001



Andre Previn

internationally renowned
composer, conductor and pianist

joins

The Hawthorne String Quartet
with Will Hudgins, percussionist

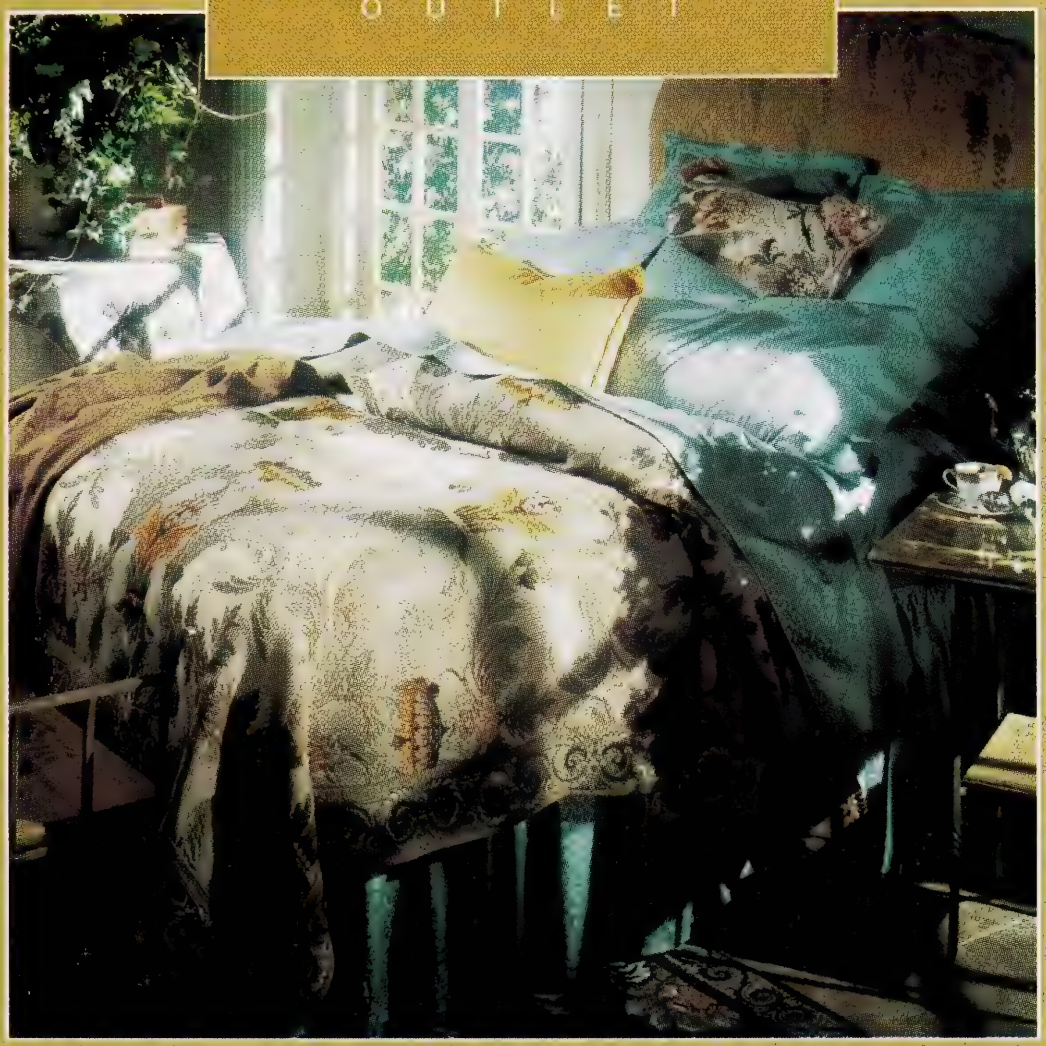
in a concert to benefit the
Terezín Chamber Music Foundation

Sunday, November 19, 4:00 pm
Fairmont Copley Plaza Hotel
Boston

Tickets and Information (617)730-8998
www.terezinmusic.org

The Terezín Chamber Music Foundation is a non-profit organization
dedicated to assuring the permanence of the music
written by composers who perished in the Holocaust.

ANICHINI
OUTLET



THE FINEST LUXURY LINENS & HOME FURNISHINGS

ANICHINI OUTLET STORES
THE POWERHOUSE MALL EXIT 20 OFF INTERSTATE 89
WEST LEBANON, NH 03784
TEL. 603.298.8656
9:30 TO 6 MONDAY-WEDNESDAY
9:30 TO 8 THURSDAY-SATURDAY
12 TO 5 SUNDAY

OPENING SOON
MANCHESTER SQUARE ROUTES 11 & 30
MANCHESTER, VT 05255
TEL. 802.366.1200



Imagine the world without the arts.

Berger Funds is proud to be a supporter of keeping the arts alive and well and living in the Berkshires.

BERGER FUNDS

Freedom to Succeed.

800.333.1001 • bergerfunds.com

NO SEX. NO DRUGS. NO ROCK 'N ROLL.

Something more satisfying instead.



Explore the village created by inspiration. A rewarding world of unique architecture...working farmers and artisans...animals...rare furniture and fine art...intricate crafts practiced before your eyes – and much more. In the Berkshires, all roads lead here...to a National Historic Landmark – a remarkable experience called Hancock Shaker Village.

A NATIONAL HISTORIC SURPRISE

HANCOCK SHAKER VILLAGE

Routes 20 & 41, Pittsfield, MA • 800-817-1137 • www.hancockshakervillage.org

It's just a "cottage," but she called it home.



Edith Wharton designed and built The Mount 100 years ago. We invite you to visit the restoration of this National Historic Landmark. Witness the re-creation of the formal gardens and the renaissance of this:
"...delicate French chateau mirrored in a Massachusetts pond." Henry James

THE MOUNT Edith Wharton RESTORATION

Route 7 & Plunkett Street Lenox 413.637.1899 www.edithwharton.org
Open 9 to 5 daily from May 26 to October 31

member of oneworld



More Room Throughout Coach For More Coach Passengers.

Only On AmericanAirlines®
www.aa.com





★★★ 3-Star *Boston Globe*
Dining every night except Tuesday
Candlelight and al fresco dining
Saturday Night Prix Fixe
Extraordinary Lodging & Facilities
Weddings & Executive Conferences



The Old Inn
On The Green
& Gedney Farm
Route 57
New Marlborough Village Green, MA
413-229-3131 www.oldinn.com



"Come to My Mercy"

Holy Masses
Weekdays: 7:15 am & 2:00 pm
Saturday: 8:00 am & 2:00 pm
Sunday: 10:30 am & 2:00 pm

Confessions: 1:00-2:00 pm & 3:15 - 4:30 pm

Hour of Great Mercy: Daily 3:00 pm
The Divine Mercy Perpetual Novena & Chaplet followed by Benediction

Gift Shop: 9:00 am - 5:00 pm daily

Divine Mercy Information	Prayer Requests	National Shrine Gift Shop
1-800-462-7426	1-800-804-3823	1-888-484-1112

NATIONAL SHRINE OF THE DIVINE MERCY
Eden Hill • Stockbridge, MA 01262
please call for directions and hours of operation
(413) 298-3931
shrine@marian.org • www.marian.org

2001 Tanglewood Association of the Boston Symphony Association of Volunteers

Chair
Muriel Lazzarini
Executive Vice Chair
Mel Blieberg
Secretary
Karen Methven
Immediate Past Co-Chair
Harry Methven
Nominating
Judith Cook

Executive Committee
Community/Audience Services
Richard Berkson
Development
Ursula Ehret-Dichter
Education
Paul Flaum
Membership
Jack Shreenan
TMC
Sylvia Stein

Administrative Committee
Administrative Events
Alexandra Warshaw
Marsha Burniske
Befriend a Fellow
Susan Orenstein
Wilma Michaels
Berkshire Event
Maddy Baer and Mary Blair
Community Services Office
Marilyn Flaum
Marie Feder
Concert Hosts
Marjorie Lieberman
Rita Blieberg
Database/New Members
Norma Ruffer
Ned Dana
Emergency Medical Services
Tom Andrew
Event Services (Functions)
Liz Shreenan
John Powell
Friends Office
Dorothy Walchenbach
Laura Butterfield
Glass House
Diana and Stanley Feld
Historical Preservation
Randy Johnson
Polly Pierce
Membership Meetings
Ann Dulye
Roz Goldstein
Newsletter
Greta Berkson
Opening Ceremonies, TMC
Bonnie Sexton
Opening Night
Margery and Lew Steinberg
Jane and Sy Glaser
Outreach
Deanna Ruffer
Personnel Coordinator
Genne LeVasseur
Ready Team
Lillian and Arnold Katz
ReDiscovering Music
Gabriel Kosakoff
Milton Fink
Retired Volunteers Club
Billie Goldin
Seranak Flowers
Faith Mong
Ursula Ehret-Dichter
Student Parties
Larry Phillips
Bobbie Rosenberg
Talks and Walks
Joan Soloway
Theresa Delusky
Tanglewood on Parade Picnic
Rosalie Beal
Arline Breskin
Tent Club
Keye Hollister
Dennis Moore
Tickets
Pat Henneberry
Tour Guides
Rose Foster
Dan Ruge
Training Coordinator
Bobbi Cohn
Carole Siegel
Ushers/Programmers
Cathy Miller
Visitor Center
Anita Busch
Website
Boyd Hopkins
Youth Activities
Brian Rabuse
Youth Concert
Sy and Marge Richman
Alice Model

Boston University Tanglewood Institute Adult Music Seminars 2001

Are You Listening?

The Adult Music Seminars offer a rare opportunity for adults to develop and enhance their listening experience at Tanglewood by studying the works performed by the Boston Symphony Orchestra with distinguished Boston University music professor and lecturer, Jeremy Yudkin.

Full-Week Session:
July 16 - 20, 2001

Mid-Week Session:

Weekend Sessions:
July 6 - 8, 2001
July 13 - 15, 2001
July 20 - 22, 2001
July 27 - 29, 2001
August 3 - 5, 2001
August 10 - 12, 2001



BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

An equal opportunity, affirmative action institution.

Please call 413-637-1430 for an Adult Music Seminar Brochure and Application.

BSOvations

The support of the corporate sponsors of the Boston Symphony Orchestra at Tanglewood reflects the increasingly important partnership between business and the arts. The BSO is honored to be associated with these companies and gratefully acknowledges their contributions.

These corporations have sponsored concerts and activities of the BSO at Tanglewood during the fiscal year ending August 31, 2000. BSO corporate sponsors of $50,000 or more are listed below.



Koji Nishigaki
President
NEC Corporation

NEC

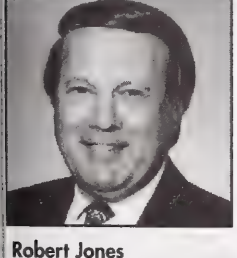
NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia, Europe, and North and South America since 1986. No matter where they perform, the Boston Symphony Orchestra musicians, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.



Kuniyoshi Matsui
President
TDK Electronics Corporation

TDK

As a longtime sponsor of the Free Lawn Passes for Children program at Tanglewood, TDK has shown its commitment to nurturing an appreciation for art and culture among young people. TDK has proudly extended its relations with the BSO through an important new musical preservation project. Drawing on TDK's expertise in advanced digital recording technology, the BSO will now be able to transfer fragile tapes of historic performances to TDK recordable discs so that future generations of music lovers can enjoy them.



Robert Jones
CEO/President
Baldwin Piano & Organ Co.

Baldwin

For more than a half century, Baldwin has been the piano of choice for the Boston Symphony Orchestra and Tanglewood. From the concert stage of Symphony Hall to the sheds of Tanglewood, Baldwin is proud to contribute to the rich heritage and ongoing tradition of the BSO and its many legendary musicians.



Savor a premier festival presenting the world's best dance. Enrich your experience with free showings, exhibits, archives,and talks. Enjoy beautiful, historic grounds and casual dining.

(413)243-0745
www.jacobspillow .org

June 20–August 26, 2001

WHEN DO I CLAP?

A Slightly Irreverent Guide to Classical Music and Concert Hall Conduct

by Valerie Cruice

Ever been so inspired by the sheer power of live classical music that you clapped with wild abandon — *at the wrong time*? Here is a lighthearted guide to the proper timing of applause and to concert-hall and opera-house etiquette. The author takes the reader on a humorous tour through music history complete with quizzes, a guide to composing 20th century music, and gossipy tidbits about various composers.

TWO BYTES PUBLISHING, LTD.
PHONE: 203-656-0581
TOLL FREE: 888-588-7171
FAX: 203-655-3910

Visa and MasterCard accepted

www.bostonmusiccompany.com • fax: (617) 528-6199

BOSTON MUSIC COMPANY

- All music available in print–over 65,000 titles in stock!
- Lessons for most instruments and voice
- Instruments and accessories
- New, convenient Theater District location
- All credit cards accepted • we ship anywhere
- Mon.–Fri. 10:00-6:30, Sat. 10:00-6, Sun. 12:30-5:30

215 STUART STREET, BOSTON, MA 02116 • 800-863-5150

Phone: (617) 426-5100

BUSINESS FRIENDS OF TANGLEWOOD

The BSO gratefully acknowledges the following for their generous contributions of $500 or more during the 2000-2001 fiscal year. An eighth note symbol (♪) denotes support of $1,000-$2,499. Names that are capitalized recognize gifts of $2,500 or more.

Accounting/Tax Preparation

Adelson & Company P.C.
Pittsfield, MA
Feldman, Holtzman & Bindelglass
Pompton Lakes, NJ
Michael G. Kurcias C.P.A.
Great Neck, NY
Alan S. Levine, P.C., CPA
Plainview, NY
Kenneth J. Loveman, CPA
Pittsfield, MA
Thomas J. Major, CPA
Great Barrington, MA
♪Riley, Haddad, Lombardi & Clairmont
Pittsfield, MA
Sax, Macy, Fromm & Co., PC., CPA's & Consultants
Clifton, NJ
Smith Watson & Company, LLP
Great Barrington, MA
Bernard Turiel, P.A.
Woodbridge, NJ

Advertising/PR

Ed Bride Associates
Lenox, MA
Communication Strategies
New York, NY
C. Heller, Inc
Colebrook, CT
Teletime Media
Rockville Centre, NY
Stuart H. Trott, Consultant
Manhasset Hills, NY

Antiques/Art Galleries

♪Coffman's Antique Markets
Great Barrington, MA
♪Country Dining Room Antiques
Great Barrington, MA
Hoadley Gallery
Lenox, MA
Henry B. Holt Gallery
Lee, MA
Reuss Galleries
Stockbridge, MA
Deborah Ronnen Fine Arts
Rochester, NY
Stone's Throw Antiques
Lenox, MA

Architects

Alderman & MacNeish
West Springfield, MA
Four Architecture Inc.
Boston, MA
Hill Engineers, Architects, Planners Inc.
Dalton, MA

Automotive

♪Norman Baker Auto Sales, Inc.
Worcester, MA
Biener Nissan-Audi
Great Neck, NY
Pete's Motor Group
Pittsfield, MA

Banking

Adams Cooperative Bank
Adams, MA
BERKSHIRE BANK
Pittsfield, MA
♪First Massachusetts Bank
Pittsfield, MA
Greylock Federal Credit Union
Adams, Great Barrington, & Pittsfield, MA
♪Hoosac Bank
North Adams & Williamstown, MA
Lee Bank
Lee, MA
LEGACY BANKS–CITY AND LENOX SAVINGS
Pittsfield, MA
Lenox National Bank
Lenox, MA
♪The Pittsfield Cooperative Bank
Pittsfield, MA
South Adams Savings Bank
Adams, MA

Beverage/Food Sales/Consumer Goods/Dist.

Berkshire Mountain Spring Water Distributing Company
Southfield, MA
♪C.T. Brigham Company, Inc.
Pittsfield, MA
♪Crescent Creamery
Pittsfield, MA
♪Sy Goldstein Brokerage Inc.
West Stockbridge, MA
GOSHEN WINE & SPIRITS, INC.
Goshen, CT
♪Guido's Fresh Marketplace
Great Barrington & Pittsfield, MA
KOPPERS CHOCOLATES
New York, NY
NEWMAN'S OWN
Westport, CT
The Pantry Basket
Stockbridge, MA
MELISSA SERÉ & ASSOCIATES
New York, NY
Wohrle's Inc.
Pittsfield, MA

Consulting/Management/ Financial

♪Colonial Consulting Corp., Inc.
New York, NY
♪Monroe G. Faust
Lenox, MA & Bronxville, NY
General Systems Co., Inc.
Pittsfield, MA
INLAND MANAGEMENT CORPORATION
Williamstown, MA
♪Lam Associates, Ltd
Cambridge, MA
Locklin Management Services
Longmeadow, MA
NEUBERGER BERMAN TRUST COMPANY
Wilmington, DE
♪R.L. Associates
Princeton, NJ
♪Warren H. Hagler Associates, Tax & Financial Advisors
New York, NY

Contracting/Building Supplies

Alarms of Berkshire County
Pittsfield, MA
Cardan Construction, Inc.
Pittsfield, MA
County Concrete Corp.
Pittsfield, MA
Dettinger Lumber Co., Inc.
Pittsfield, MA
DRESSER-HULL COMPANY
Lee, MA
Harris Rebar Boston, Inc.
Toronto Ontario Canada
♪Petricca Industries, Inc.
Pittsfield, MA
PUROFIRST a division of Cardan Constructions, INC.
Pittsfield, MA
S & A Supply, Inc.
Great Barrington, MA
David J. Tierney, Jr., Inc.
Pittsfield, MA
Peter D. Whitehead, Builder
Great Barrington, MA
W.E. Williams Paving, Inc.
West Stockbridge, MA

Education

Belvoir Terrace
New York, NY
Berkshire Country Day School
Lenox, MA
Berkshire Community College
Pittsfield, MA
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Lenox, MA
♪Camp Greylock
Becket, MA
Massachusetts College of Liberal Arts
North Adams, MA
Valleyhead, Inc.
Lenox, MA

Energy/Utilities

The Berkshire Gas Company
Pittsfield, MA
ESCO Energy Services, Co.
Pittsfield, MA
General Systems Company, Inc.
Pittsfield, MA
Massachusetts Electric Company
Northampton, MA
♪Ray Murray, Inc.
Lee, MA
♪Pittsfield Generating Company
Pittsfield, MA
♪Sweatland/Payless Oil
Pittsfield, MA
VIKING FUEL OIL CO., INC.
West Hartford, CT
Western Mass. Electric Company
West Springfield, MA

Engineering

Foresight Land Services
Pittsfield, MA

Environmental Services

MAXYMILLIAN TECHNOLOGIES, INC.
Pittsfield, MA
Nowick Environmental Associates
Springfield, MA

Financial Services

♪THE BERKSHIRES CAPITAL INVESTORS
Winnetka, IL
SHEILA H. CASELEY, CLU, CFC
Lenox, MA
Mr. Norman J. Ginstling
New York, NY
♪Kaplan Associates L.P.
Manhasset, NY
PaineWebber
Pittsfield, MA
Rothstein-Lechtman Associates
Fairfield, NJ
ERNEST S. SAGALYN, CLU
Lenox, MA
MARK SELKOWITZ INSURANCE AGENCY LLC
Pittsfield, MA

High Technology/Electronics

CABLEVISION SYSTEMS CORPORATION
Bethpage, NY
♪New Yorker Electronics Co., Inc.
Mamaroneck, NY

Insurance

Bader Insurance Agency, Inc.
West Springfield, MA
♪Berkshire Mutual Insurance Company
Pittsfield, MA
BERKSHIRE LIFE INSURANCE
Pittsfield, MA
Coakley, Pierpan, Dolan & Collins Insurance Agency, Inc.
Adams & Williamstown, MA
Robert J. DeValle CLU CHFC
Springfield, MA
Guardian Life Insurance
Wellesley Hills, MA
McCormick, Smith & Curry
Pittsfield, MA
Minkler Insurance Agency, Inc.
Stockbridge, MA
Reynolds, Barnes & Hebb, Inc.
Pittsfield, MA
MARK SELKOWITZ INSURANCE AGENCY LLC
Pittsfield, MA
Wheeler & Taylor Inc.
Great Barrington, MA

Legal

♪Frank E. Antonucci, Attorney at Law
Lenox, MA
♪Braverman and Associates
New York, NY
CAIN, HIBBARD, MYERS & COOK
Pittsfield, MA
♪Certilman, Balin, Adler & Hyman
East Meadow, NY
Cianflone & Cianflone, P.C.
Pittsfield, MA
Michael J. Considine, Attorneys at Law
Lenox, MA
Deely & Deely Attorneys
Lee, MA
♪Feinstein & Nisnewitz
Bayside, NY
Joel S. Greenberg, P.C., Attorney at Law
Pittsfield, MA
Philip F. Heller & Associates
Lenox, MA
Jonas and Welsch
South Orange, NJ
Ellen C. Marshall, Esq.
West Orange, NJ
Martin & Oliveira
Pittsfield, MA
Elizabeth Jay Quigley & Associates
Pittsfield, MA
♪Schragger, Lavine & Nagy
West Palm Beach, FL
♪Lester M. Shulklapper, Esq.
Albany, NY

Lodging/Where to Stay

APPLE TREE INN & RESTAURANT
Lenox, MA
Applegate Inn
Lee, MA
A Bed & Breakfast in the Berkshires
Richmond, MA
Birchwood Inn
Lenox, MA
Best Western Black Swan Inn
Lee, MA
BLANTYRE
Lenox, MA
Broken Hill Manor
Sheffield, MA
Brook Farm Inn, Inc.
Lenox, MA
Christine's Bed & Breakfast
Housatonic, MA
CLIFFWOOD INN
Lenox, MA
Cornell Inn
Lenox, MA
Federal House Inn
South Lee, MA
♪The Gables Inn
Lenox, MA
♪Gateways Inn & Restaurant
Lenox, MA
Howard Johnson
Lenox, MA
The Inn at Richmond
Richmond, MA
♪The Inn at Stockbridge
Stockbridge, MA
One Main Bed & Breakfast
Stockbridge, MA
THE RED LION INN
Stockbridge, MA
♪The Roeder House Bed & Breakfast
Stockbridge, MA
♪Rookwood Inn
Lenox, MA
SATINWOOD AT SCARNAGH
North Egremont, MA
The Village Inn
Lenox, MA
♪Walker House
Lenox, MA
The Weathervane Inn
South Egremont, MA
WHEATLEIGH HOTEL & RESTAURANT
Lenox, MA
Whistler's Inn
Lenox, MA
The Williams Inn
Williamstown, MA
The Williamsville Inn
West Stockbridge, MA
Windflower Inn, Inc.
Great Barrington, MA

Manufacturing/Industrial

♪Barry L. Beyer, Packing Consultant
North Caldwell, NJ
BROADWAY MANUFACTURING SUPPLY CO.
New York, NY
CRANE & COMPANY, INC.
Dalton, MA
Dave's Custom Lighting & Custom Shades
Spring Valley, NY
♪French Textiles
Wayne, NJ
GE PLASTICS
Pittsfield, MA
KOPPERS CHOCOLATES
New York, NY
Mead Paper/Specialty Paper Division
South Lee, MA
♪Schweitzer-Mauduit International, Inc.
Lee, MA

SHEFFIELD PLASTICS, INC.
Sheffield, MA
SpaceNow! Corporation
Newark, NJ
TEXTRON INC.
Providence, RI
Young Windows Inc.
Conshohocken, PA

Printing/Publishing

Laurin Publishing Co., Inc.
Pittsfield, MA
♪Pindar Press
New York, NY
QUALITY PRINTING COMPANY, INC.
Pittsfield, MA
THE STUDLEY PRESS, INC.
Dalton, MA
SULLIVAN PAPER CO., INC.
West Springfield, MA
WALDEN PRINTING COMPANY
Walden, NY

Real Estate

♪Barrington Associates Realty Trust
Agawam, MA
♪Cohen & White Associates
Lenox, MA
Copake Realty
Copake, NY
Corashire Realty Inc.
Great Barrington, MA
Evergreen Buyer Brokers of the Berkshires
Lenox, MA
The Havers
Great Barrington, MA
INLAND MANAGEMENT CORPORATION
Williamstown, MA
Roberts & Associates Realty, Inc.
Lenox, MA
Stone House Properties, LLC
West Stockbridge, MA
Dennis G. Welch
Lenox, MA
Wheeler & Taylor
Great Barrington, MA

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Lenox, MA
Applegate Inn
Lee, MA
BLANTYRE
Lenox, MA
♪Cafe Lucia
Lenox, MA
Church Street Cafe
Lenox, MA
♪Gateways Inn & Restaurant
Lenox, MA
THE RED LION INN
Stockbridge, MA
Roseborough Grill
Lenox, MA
South Mountain Grille
Pittsfield, MA
The Village Inn
Lenox, MA
WHEATLEIGH HOTEL & RESTAURANT
Lenox, MA

Retail/Where to Shop

Arcadian Shop
Lenox, MA
Becket General Store, Inc.
Becket, MA
♪Carr Hardware and Supply Co., Inc.
Pittsfield, MA
COUNTRY CURTAINS MAIL ORDER, INC.
Stockbridge, MA
Dave's Custom Lighting & Custom Shades
Spring Valley, NY
Gatsbys, Great Barrington, Williamstown, Lee, Great Barrington, MA
♪Guido's Fresh Marketplace
Great Barrington & Pittsfield, MA
HOUSATONIC CURTAIN CO.
Housatonic, MA
K.B. TOYS, INC.
Pittsfield, MA
Mistral's International, Provence in the Berkshires
Great Barrington, MA
Monterey General Store
Monterey, MA
Mary Stuart Collections
Lenox, MA
Paul Rich and Sons Home Furnishings
Pittsfield, MA
T.P. Saddleblanket and Trading Co.
Great Barrington, MA
TALBOTS
Hingham, MA
WARD'S NURSERY & GARDEN CENTER
Great Barrington, MA
Windy Hill Farm Garden Center/ Nursery
Great Barrington, MA
R.W. Wise, Goldsmiths, Inc.
Lenox, MA
Viking Office Products
Torrance, CA
Williams & Sons Country Store
Stockbridge, MA
Wohrles Foods, Inc.
Pittsfield, MA

Science/Medical

510 Medical Walk-In
Pittsfield, MA
Berkshire Eye Center
Pittsfield, MA
The Berkshire Stuttering Center
Lenox, MA
♪Stanley E. Bogaty, M.D.
Port Jefferson, NY
Dorella L. Bond, Ph.D.
Glastonbury, CT
Michael Ciborski, M.D.
Pittsfield, MA
♪Lewis R. Dan, M.D.
Miami Beach, FL
David M. Grygier, M.D.
Pittsfield, MA
Leon Harris MD
New City, NY
♪Dr. Fred Hochberg
New York, NY & Tenafly, NJ
Philip F. Mamolito D.M.D.
Lenox, MA
♪McClelland Health Systems
Lee, MA
♪Plastics Technology Laboratories, Inc.
Pittsfield, MA
Donald William Putnoi
Waltham, MA
♪Robert K. Rosenthal, M.D.
Boston, MA
♪Royal Health Care Services of NY
New York and Long Island
Dr. Arthur Schon
Hastings-on-Hudson, NY

Services

♪Abbott's Taxi Services
Lee, MA
Adams Laundry and Dry Cleaning Company
Adams, MA
Aladco
Adams, MA
Alarms of Berkshire County
Pittsfield, MA
♪C.T. Brigham Company, Inc.
Pittsfield, MA
Culligan Water Conditioning, Inc.
Lenox, MA
Epoch Assisted Living at Melbourne
Pittsfield, MA
The Haupt Tree Company, Inc.
Sheffield, MA
ICM ARTISTS, LTD.
New York, NY
♪The Marlebar Group
North Miami Beach,FL
Nejaime's V.I.P. Travel, Inc.
Stockbridge, MA
♪New England Dynamark Security Center
Pittsfield, MA
♪Security Self Storage
Pittsfield, MA
Tobi's Limousine Service
Lenox, MA

Software/Information

♪Berkshire Information Systems Inc.
Lenox, MA
♪LAM Associates, Ltd.
Cambridge, MA
♪Pilson Communications, Inc.
Chappaqua, NY

Tourism/Resorts

Camp Greylock, Inc.
New York, NY
CANYON RANCH
Lenox, MA

Names listed as of July 15, 2001

AUGUST AT TANGLEWOOD

Wednesday, August 1, at 8:30

DAWN UPSHAW, soprano
GILBERT KALISH, piano
LYDIAN STRING QUARTET
EDWIN BARKER, double bass
PEGGY PEARSON, oboe
ARTHUR HAAS, organ
Staging of Bach cantata by PETER SELLARS
Costume by DUNYA RAMICOVA

Songs of WOLF, FAURÉ, and MESSIAEN
BACH Cantata No. 199, *Mein Herze schwimmt im Blut*

Friday, August 3, at 6 (Prelude)

MEMBERS OF THE BSO—
Music of MOZART and VERDI

Friday, August 3, at 8:30

BSO—DAVID ROBERTSON, conductor
DAWN UPSHAW, soprano

RAVEL *Le Tombeau de Couperin*
BRITTEN *Les Illuminations*, for voice and orchestra
MAHLER (arr. BRITTEN) *What the Wild Flowers Tell Me* (Minuet from Symphony No. 3)
MOZART Symphony No. 41, *Jupiter*

Saturday, August 4, at 8:30

BSO—SEIJI OZAWA, conductor
DEBORAH VOIGT, soprano (Salome)
JANE HENSCHEL, mezzo-soprano (Herodias)
KATARINA KARNÉUS, mezzo-soprano (Page)
SIEGFRIED JERUSALEM, tenor (Herod)
CHRISTOPHER VENTRIS, tenor (Narraboth)
ALBERT DOHNEN, baritone (Jochanaan)
Additional vocal soloists

STRAUSS *Salome* (concert performance with supertitles)

Sunday, August 5, at 2:30

BSO—ANDRÉ PREVIN, conductor
DAME KIRI TE KANAWA, soprano

PREVIN *Diversions*
MOZART Concert arias, "Chi sà, chi sà, qual sia" and "Vado, ma dove?"
STRAUSS Five Songs with Orchestra
HAYDN Symphony No. 88

Wednesday, August 8, at 8:30

DAWN UPSHAW, soprano
GILBERT KALISH, piano
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

"Songs of heart and home" by IVES, MAHLER, BARTÓK, and BERIO

Thursday, August 8, at 8:30
The Fromm Concert at Tanglewood

COLLAGE NEW MUSIC
DAVID HOOSE, conductor
JANICE FELTY and MARGARET LATTIMORE, mezzo-sopranos

Music of SCHULLER, SUR, and HARBISON

Friday, August 10, at 6 (Prelude)

MEMBERS OF THE BSO—
Music of MARTINŮ, GOLIJOV, and MENDELSSOHN

Friday, August 10, at 8:30

BSO—ANDRÉ PREVIN conducting
VAN CLIBURN, piano

COPLAND Appalachian Spring
GRIEG Piano Concerto
DVOŘÁK Symphony No. 7

Saturday, August 11, at 8:30

BSO—ROBERT ABBADO, conductor
JACQUES ZOON, flute

WUORINEN *Machault Mon Chou*
MOZART Flute Concerto No. 1 in G
MAHLER Symphony No. 1



Sunday, August 12, at 2:30

BSO—BERNARD HAITINK, conductor

SMETANA "From Bohemia's Woods and Fields" from *Má Vlast*
MARTINŮ *Fantaisies symphoniques* (Symphony No. 6)
BRAHMS Symphony No. 2

Wednesday, August 15, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS

Music of HAYDN, BEETHOVEN, KIRCHNER, and STRAVINSKY

Friday, August 17, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Music of BRUCKNER, MARTIN, MARTINO, BRAHMS, and COPLAND

Friday, August 17, at 8:30

BSO—BERNARD HAITINK, conductor
RICHARD GOODE, piano

DEBUSSY *Prelude to The Afternoon of a Faun*
MOZART Piano Concerto No. 25 in C, K.503
DVOŘÁK Symphony No. 8

Saturday, August 18, at 8:30

BSO—BERNARD HAITINK, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAVINSKY *Symphony of Psalms*
RAVEL *Daphnis et Chloé* (complete)

Sunday, August 19, at 2:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERTO ABBADO, conductor
GIANLUCA CASCIOLI, piano

BERNSTEIN Symphony No. 2, *The Age of Anxiety*
BERLIOZ *Symphonie fantastique*

Sunday, August 19, at 8:30

ANDRÉ PREVIN, piano
DAVID FINCK, double bass

A jazz evening with André Previn and David Finck

Monday, August 20, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor

Program to include selections from the Pops' Latin repertoire featuring a special appearance by the Mexican folk group Mariachi Cobre

Friday, August 24, at 6 (Prelude)

CONCORD TRIO
ANDREW JENNINGS, violin
NORMAN FISCHER, cello
JEANNE KERMAN, piano

Music of PÄRT, KERNIS, and SCHUMANN

Friday, August 24, at 8:30

ORCHESTRA OF ST. LUKE'S
DONALD RUNNICLES, conductor
PETER SERKIN, piano

ALL-MOZART PROGRAM
Symphony No. 25
Piano Concerto No. 19 in F, K.459
Symphony No. 39

Saturday, August 25, at 8:30

ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA, conductor
VADIM REPIN, violin

TCHAIKOVSKY Violin Concerto
MAHLER Symphony No. 5

Sunday, August 26, at 2:30

ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA, conductor
CAROL VANESS, soprano
JILL GROVE, mezzo-soprano
ROBERT GAMBILL, tenor
JOHN RELYEA, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

2001 TANGLEWOOD MUSIC CENTER SCHEDULE

(All events take place in Seiji Ozawa Hall unless otherwise noted.)

Sunday, June 24, at 8:30 p.m.
BACH Arias

Sunday, July 1, at 10 a.m.
TMC Chamber Concert
Music of RAVEL and CRUMB

Sunday, July 1, at 6 p.m.
Opening Exercises (free admission; open to the public)

Sunday, July 1, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC Orchestra—Seiji Ozawa and Robert Mann, conductors
MOZART Symphony No. 40
BARTÓK Concerto for Orchestra

Monday, July 2, at 2:30 p.m.
(Chamber Music Hall)
TMC Chamber Concert
Works for low brass instruments

Sunday, July 8, at 10 a.m.
TMC Vocal Chamber Concert
SCHOENBERG, MANOFF, BRITTEN, MESSIAEN, POULENC, CRUMB, and VILLA-LOBOS

Monday, July 9, at 2:30 p.m.
(Chamber Music Hall)
TMC Chamber Concert
POULENC, HINDEMITH, HARBISON, and MOZART

Monday, July 9, at 5 p.m. and 8:30 p.m.
Tuesday, July 10, at 5 p.m. and 8:30 p.m.
TMC String Quartet Marathon
(Prelude Concert on Tuesday, July 10, at 4:30 p.m.—BEETHOVEN *Grosse Fuge*)

Sunday, July 15, at 10 a.m.
TMC Chamber Concert
MOZART, BARTÓK, and BRAHMS

Monday, July 16, at 2:30 p.m.
TMC Vocal Concert
BEETHOVEN, POULENC, SCHOENBERG, IBERT, and DEFEO

Monday, July 16, at 8:30 p.m.
The Daniel and Shirlee Freed Endowed Concert
TMC Orchestra—James Conlon, conductor
Women of the Tanglewood Festival Chorus
PALS Children's Chorus
MAHLER Symphony No. 3

Sunday, July 22, at 10 a.m.
TMC Chamber Concert
GOLIJOV, DUTILLEUX, MOZART, SCHULHOFF, and SHOSTAKOVICH

Sunday, July 22, at 8* and
Monday, July 23, at 2:30*
(Open Dress Rehearsals)
Tuesday, July 24, at 8*
Wednesday, July 25, at 8* (all Theatre)
TMC VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA (*L'Heure espagnole*) and ROBERT SPANO (*L'Enfant et les sortilèges*), conductors
DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
RAVEL *L'Enfant et les sortilèges* (concert performance) and *L'Heure espagnole* (fully staged)

Saturday, July 28, at 2:30
TMC and Jacob's Pillow Collaboration: Composer-Choreographer Lab
To include works of LOUIS ANDRIESSEN with choreography by BEPPIE BLANKERT

Sunday, July 29, at 10 a.m.
TMC Chamber Concert
BEETHOVEN, FAURÉ, and BRAHMS

Sunday, July 29, at 8:30 p.m.
TMC Chamber Concert
SHENG, MENDELSSOHN, BARTÓK, and BEETHOVEN

Monday, July 30, at 8:30 p.m.
Berkshire Night
TMC Chamber Concert—Stefan Asbury, conductor
STRAVINSKY, HAYDN, VARÈSE, WEILL, and GIL EVANS

Tuesday, July 31, at 8:30*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ANDRÉ PREVIN, conductors
VERDI, BRITTEN, BRUBECK, WILLIAMS, and TCHAIKOVSKY

Sunday, August 5, at 10 a.m.
TMC Chamber Concert
TAN DUN, BRAHMS, MOZART, and MAW

Sunday, August 5, at 8:30 p.m.
TMC Chamber Concert
SCHULLER, KNUSSEN, and DVOŘÁK

Thursday, August 16, at 1:30 p.m.
TMC Vocal Concert
WOLF *Italienisches Liederbuch* (complete)

Thursday, August 9, through
Tuesday, August 14
FESTIVAL OF CONTEMPORARY MUSIC
Oliver Knussen, director
Charles Wuorinen, composer-in-residence
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from the National Endowment for the Arts, the Helen F. Whitaker Fund, and The Aaron Copland Fund for Music
Complete program information available at the Main Gate.

Thursday, August 16, at 8:30 p.m.
TMC Chamber Concert (Theatre)
BERG and SCHOENBERG
(Prelude Concert at 6:30 p.m.—SCHUBERT Octet)

Friday, August 17, at 1:30 p.m.
TMC Vocal Concert
ROREM *Evidence of Things Not Seen* (complete)

Sunday, August 19, at 10 a.m.
TMC Chamber Concert
Music of BEETHOVEN and FAURÉ

Sunday, August 19, at 2:30 (Shed)*
Leonard Bernstein Memorial Concert
Made possible by generous endowments, established in perpetuity, by Dr. Raymond and Hannah H. Schneider, and an anonymous donor
To benefit the Tanglewood Music Center
TMC Orchestra—Roberto Abbado, conductor
Gianluca Cascioli, piano
Music of BERNSTEIN and BERLIOZ
(Prelude Concert in Ozawa Hall at 12:30 p.m. —BEETHOVEN and SCHUBERT)

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time. Admission is $20 for TMC Orchestra concerts, $10 for other TMC concerts and recitals in Ozawa Hall. Friends of Tanglewood at the $100 level or higher receive free admission to TMC Ozawa Hall concerts by presenting their membership cards. Advance ticket ordering information is mailed to Friends of Tanglewood. Further information about TMC events is available at the Tanglewood Main Gate or by calling (413) 637-5230. Please note that programs are subject to change.

The Tanglewood Music Center is supported in part by the National Endowment for the Arts.



2001 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule

(All events take place in Seiji Ozawa Hall unless otherwise noted)

Thursday, July 19, at 1 p.m.
"From the Top" radio broadcast

Thursday, July 19, at 4 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti, conductor—STRAUSS, RODRIGO, HUSA, HOLST

Saturday, July 21, at 2:30 p.m.
BUTI Young Artists Orchestra, Lan Shui, conductor—RESPIGHI, RIMSKY-KORSAKOV, DVOŘÁK

Monday, July 23, at 6 p.m.
Monday, July 30, at 6 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Thursday, August 2, at 4 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti, conductor

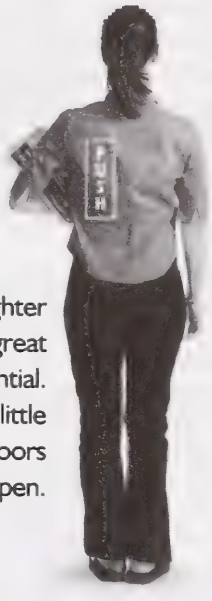
Saturday, August 4, 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose, conductor—CORNELL, PISTON, FRANCK

Sunday, August 5, at 6 p.m.
BUTI Young Artists Vocal Program, Ann Howard Jones, conductor—MOZART, MERRYMAN, and Opera Choruses

Monday, August 6, at 6 p.m.
Wednesday, August 15, at 6 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Saturday, August 18, 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose, conductor—SIBELIUS, RACHMANINOFF

Tickets available one hour before concert time. Admission is $10 for BUTI Orchestra concerts, free to all other BUTI concerts. For more information about BUTI concerts, call (413) 637-1430.



Your daughter has great potential. Push her a little and doors will open.

ALBANY ACADEMY for GIRLS

Pre-K through grade 12
518-463-2201
admissions@albanyacademyforgirls.org

Eine Kleine Night Class.

For information on our offerings call 413-499-4660, ext. 242.

PITTSFIELD · GREAT BARRINGTON · NORTH ADAMS
Berkshire Community College
www.cc.berkshire.or

Massachusetts College *of Liberal Arts*

NORTH ADAMS, MASSACHUSETTS

Expanding Minds.
Growing Opportunities.

375 Church Street
North Adams, MA 01247
800-292-6632 www.mcla.mass.edu

A leader in girls' education...
WESTOVER SCHOOL
Middlebury, CT



Rigorous college prep. program for girls: boarding & day, grades 9-12

Advanced Placement in 14 subjects

Joint programs in:
•Music with the Manhattan School of Music
•Dance with the School of Dance Connecticut
•Math/Science with Rensselaer Polytechnic Institute

New Athletic complex to open in Fall '01

Plans for new Perfoming Arts center

Students representing 14 countries and 21 states

For more information, please contact:
Office of Admission • Westover School
P.O. Box 847 • Middlebury, CT 06762
phone: (203) 758-2423 • fax: (203) 577-4588
e-mail: admission@westoverschool.org

Each summer the Tanglewood Music Center offers tuition-free Fellowships to 150 of the most talented young musicians in the world. They rely on your support. Become a Fellowship Sponsor this summer.

Tanglewood Music Center

For more information please contact Tracy Wilson in the Tanglewood Friends Office or call (413) 637-5274.

See how much your child can learn.

- *A co-ed college preparatory school*
- *Grades 9-12, boarding and day*
- *Active, hands-on academics*
- *8-10 students per class*
- *Strong college placement record*

518-794-6008
www.darrowschool.org

Darrow School
In the Berkshires on Route 20, at the NY-MA state line



Evening at Pops,
Sundays at 8pm
starting July 8.

- Programming That Inspires and Entertains
- Unique Local Perspectives
- Lifelong Learning Opportunities for All
- Services For Educators

WGBY

Without the Public, It Would Just Be Television.

CULTURAL HAPPENINGS
In the Berkshires, *America's Premier Cultural Resort*
Brought to you by the Berkshire Cultural Alliance

June 22 – July 31, 2001

Armstrong Chamber Concerts
Roxbury, CT (860) 868-0522
www.acc.tsx.org
Roxbury Summer Outdoor Concert July 21 at 6pm. FREE.

Arrowhead, Home of Herman Melville
Pittsfield, (413) 442-1793
www.mobydick.org
Tours of Herman Melville's home. Exhibition of Frank Stella's Moby-Dick prints. Daily.

Aston Magna Festival
Great Barrington, (413) 528-5395
www.astonmagna.org
Baroque and classical music concerts on period instruments. St. James Ch. 6pm 7/7, 14, 21, 28.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
On The 20th Century, 6/21-7/14; *Suddenly Last Summer*, 7/16-8/4. Stage II: *Love & Happiness.*

Berkshire Artisans/Lichtenstein Center for the Arts
Pittsfield, (413) 499-9348
www.berkshireweb.com/artisans
Franko Pelligrino & William Bond Walker thru 7/14; Jeff Slomba thru 9/1. Reception 7/27.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Open daily 10-5. Outdoor contemporary sculpture exhibit through 9/23.

Berkshire Choral Festival
Sheffield, (413) 229-1999
www.choralfest.org
Choral Masterpieces-225 voices, soloists, Springfield Symphony. 7/7, 14, 21, 28 at 8 pm.

Berkshire Community College
Pittsfield, (413) 499-4660 ext. 374
www.cc.berkshire.org
Lifelong learning opportunities--Elderhostel--Noncredit offerings for the entire community.

Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org
Now open! *The Fine Art of Craft: 1801-2001.* A celebration of the changing nature of craft.

Berkshire Opera Company
Great Barrington, (413) 644-9000
www.berkop.org
Così Fan Tutte: July 14-28. Fully staged and performed with supertitles. Tix: (413) 644-9000.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
HMS Pinafore 6/21-7/7; *Awake and Sing* 7/10-7/28; *This is Our Youth* 6/14-7/18.

Berkshire Wildlife Sanctuaries
Lenox, (413) 637-0320
www.massaudubon.org
Naturalist guided canoe trips-6/23, 30, 7/7, 14, 21, 22, 28. Preregistration required.

Clark Art Institute
Williamstown, (413) 458-2303
www.clark.williams.edu
June 17 – Sept. 9, *Impression: Painting Quickly in France, 1860-1890.* Tickets: 1-860- THE CLARK.

Contemporary Artists Center & Gallery
North Adams, (413) 663-9555
www.thecac.org
Exhibitions, lectures, "Downtown Installations," artists' residencies, Wed-Sun. Free.

Dark Ride Project-Art Exhibition
North Adams, (413) 664-9555, 663-6662
www.darkrideproject.org
The most unusual art exhibition in the world. Wed-Sun; next to Natural Bridge State Park.

Hancock Shaker Village
Pittsfield, (800) 817-1137
www.hancockshakervillage.org
200 year old restored Shaker site, farm. *Inside Outsider Art*, visionary art exhibition.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
Premier international dance festival complemented by free events, June 20-August 26.

MASS MoCA
North Adams, (413) 662-2111
www.massmoca.org
Philip Glass 7/13 & 14; Merengue Dance Party 7/28; films, and more all summer long.

The Miniature Theatre of Chester
Chester, (413) 354-7771
www.miniaturetheatre.org
7/5–7/22 *Song* by Athol Fugard. 7/26–8/5 *Last Train to Nibroc* by Arlene Hutton.

The Mount, Edith Wharton Restoration
Lenox, (413) 637-1899
www.edithwharton.org
National Historic landmark showing her design principles. Daily restoration tours 9-5.

The Norman Rockwell Museum
Stockbridge, (413) 298-4100
www.nrm.org
National touring exhibition, *Norman Rockwell: Pictures for the American People.*

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Acclaimed *Coriolanus* opens the new 428-seat, air-conditioned Founder's Theatre in June.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs.-Sat., 11-4. July 7: 18th Century Day, hands-on activities.

Stageworks at North Pointe
Kinderhook, NY (518) 822-9667
www.stageworkstheater.org
The Countess June 27 to July 15. $12-$20 Wed. thru Sun. Times vary. Discounts available.

The Theater Barn
New Lebanon, NY (518) 794-8989
www.theaterbarn.com
Always, Patsy Cline 6/28-7/8; *Ten Little Indians* 7/12-7/22; *Have A Nice Day* 7/26- 8/5.

Western Gateway Heritage State Park
North Adams, (413) 663-6312
Hoosac Tunnel Exhibit, Children's Programs, Walking Tours, Outdoor Concerts & More.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.williams.edu/wcma
American Dreams: American Art Before 1950.
Opening 6/30. Tu-Sa 10-5, Su 1-5.
Free admission.

Williamstown Theatre Festival
Williamstown, (413) 597-3399
www.WTFestival.org
One Mo' Time 6/20-7/1; *The Winter's Tale* 7/4-15; *The Man Who Had All the Luck* 7/18-29.

THE BERKSHIRES
America's Premier Cultural Resort
Contact the Berkshire Visitors Bureau for Lodging Reservations – 800-237-5747
Space for these pages provided by The Studley Press, Inc.

Favorite Restaurants of the Berkshires



La Bruschetta

Food & Wine to Go!

Broad selection of Wine, Picnic Fare, Gourmet Pizza, Rotisserie Chicken, Fresh Pasta & Sauces, Bread, Pastry & Gelato.

1 Harris St., W. Stockbridge, MA • 413-232-7141

Dine In An Authentic 1771 Inn

just a mile from Tanglewood

Breakfast • English Tea • Dinner

16 Church St. Lenox

THE VILLAGE INN 1771 RESTAURANT LODGING TAVERN

637-0020

備前 BIZEN

Gourmet Japanese Cuisine & Sushi Bar

Open 7 days for Lunch & Dinner

17 Railroad Street, Great Barrington, MA

Tatami Rooms 413-528-4343 Robata Bar

HUDSON'S Restaurant

CREATIVE CONTEMPORARY CUISINE

SUNSET VIEW

PORCH DINING

FULL LIQUOR LICENSE

DINNER, LUNCH & SUNDAY BRUNCH

50 STOCKBRIDGE ROAD, GT. BARRINGTON, MA

413-528-2002

www.hudsonsrestaurant.com

CUCINA ITALIANA

Enjoy Authentic Italian Food in the Berkshires



SERVING DINNER DAILY 4PM

TRATTORIA "IL VESUVIO"

ROUTES 7&20, Lenox, MA 01240 (413) 637-4904



Gateways Inn & Restaurant

Old world charm • exceptional accommodations • gourmet dining in a cozy, candlelit atmosphere • summer picnics • Sunday brunch

2000 Wine Spectator and James Beard Foundation awards.

Recommended by Gourmet, Boston Magazine and The Boston Globe.

51 Walker St., Lenox, MA

Reservations: 413-637-2532

www.gateways.com

Fabrizio and Rosemary Chiariello, owners

DAKOTA

STEAK, SEAFOOD & SMILES

Voted Best Overall Restaurant 8 years

Steaks • Maine Lobster • Prime Rib

Fresh Seafood • Extensive Salad Bar •

Sunday Brunch Buffet-Best in the Berkshires

Reservations • Phone Ahead Seating

413-499-7900 Pittsfield/Lenox Line

www.DakotaRestaurant.com

LENOX 218
RESTAURANT
218 MAIN STREET

Lunch - Dinner - Sunday Brunch
Cafe Menu - Lite Fare
Open 7 Days
637-4218
Northern Italian and American Cuisine

HONEST FOOD
JACKS GRILL
SATISFACTION GUARANTEED
Main St. Housatonic (413) 274-1000
The Best Darn Pot Roast in the Berkshires!
www.jacksgrill.com

Two GREAT reasons...



THORNES
MARKETPLACE
150 Main Street • Downtown Northampton
www.thornesmarketplace.com

A marketplace for fashion,
food, beauty, home, fitness
and the arts on 5 lively floors!

WINNER
Forbes Magazine
"Best of the Web"

TABLE &VINE®
Celebrating Life's Finer Pleasures

Over 7,000 fine wines, spirits, and gourmet foods in stock.

122 North King Street, Northampton (800) 474-2449
Shop Online at www.tableandvine.com

...to visit NORTHAMPTON, MASSACHUSETTS!



"It's near everything. But nothing comes close."

Mr. & Mrs. Robert Bush, Fox Hill residents

Robert and Jean Bush really like that Fox Hill Village offers stylish suburban living just minutes away from Boston. In fact, when we asked how Fox Hill Village compared to other communities, they didn't hesitate. They said one look was all it took. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community. *Developed by the Massachusetts General Hospital and the Hillhaven Corporation.*

FOX HILL VILLAGE
at WESTWOOD

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433
(Exit 16B off Route 128)



TANGLEWOOD MUSIC CENTER & TANGLEWOOD FESTIVAL ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered essentially free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center and the Tanglewood Festival gratefully acknowledge the endowment support of the contributors represented below.

ENDOWED ARTISTS POSITIONS

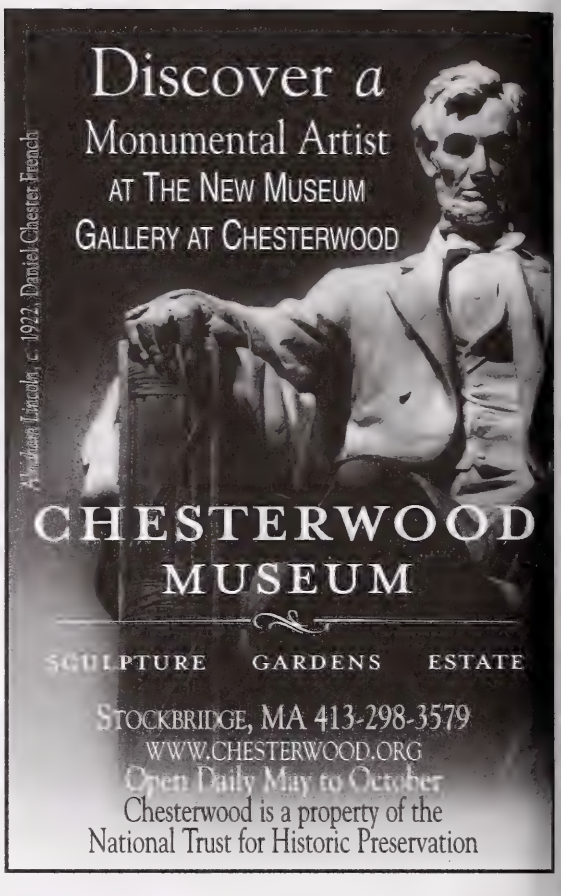
Berkshire Master Teacher Chair Fund
Edward and Lois Bowles Master Teacher Chair Fund
Richard Burgin Master Teacher Chair Fund
Charles E. Culpeper Foundation Master Teacher Chair Fund
Vic Firth Master Teacher Chair Fund, endowed by Mr. and Mrs. Henry Wheeler
Barbara LaMont Master Teacher Chair Fund
Renee Longy Master Teacher Chair Fund
Harry and Nancy Lurie Marks Tanglewood Artist-In-Residence
Marian Douglas Martin Master Teacher Chair Fund, endowed by Marilyn Brachman Hoffman for Keyboard Faculty
Beatrice Sterling Procter Master Teacher Chair Fund
Sana H. and Hasib J. Sabbagh Master Teacher Chair Fund
Surdna Foundation Master Teacher Chair Fund
Stephen and Dorothy Weber Artist-In-Residence

ENDOWED GUARANTOR FELLOWSHIPS

Anonymous (1)
Baldwin Piano and Organ Co. Fellowship
Jane W. Bancroft Fellowship
Bay Bank/BankBoston Fellowship
Leonard Bernstein Fellowships
Edward S. Brackett Jr. Fellowship
Frederic and Juliette Brandi Fellowship
Rosamund Sturgis Brooks Memorial Fellowship
BSAV/Carrie L. Peace Fellowship
Stanley Chapple Fellowship
Alfred E. Chase Fellowship
Clowes Fund Fellowship
Harold G. Colt Jr. Memorial Fellowship
Andre Come Memorial Fellowship
Caroline Grosvenor Congdon Memorial Fellowship
Margaret Lee Crofts Fellowship
Charles E. Culpeper Foundation Fellowship
Darling Family Fellowship
Omar Del Carlo Tanglewood Fellowships
Otto Eckstein Family Fellowship
Friends of Armenian Culture Society Fellowship
Judy Gardiner Fellowship
Athena and James Garivaltis Fellowship
Armando A. Ghitalla Fellowship
Fernand Gillet Memorial Fellowship
Marie Gillet Fellowship
Haskell and Ina Gordon Fellowship
Florence Gould Foundation Resident Artist
John and Susanne Grandin Fellowship
Greve Foundation-John J. Tommaney Fellowship
Luke B. Hancock Foundation Fellowship
Jan Brett and Joe Hearne Fellowship
William Randolph Hearst Foundation Fellowship
C. D. Jackson Fellowship
Paul Jacobs Memorial Fellowship
Lola and Edwin Jaffe Fellowship
Billy Joel Keyboard Fellowship
Susan Kaplan and Ami Trauber Fellowship
Steve and Nan Kay Fellowship
Robert and Luise Kleinberg Fellowship
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Dr. John Knowles Fellowship
Donald Law Fellowship
Barbara Lee/Raymond E. Lee Foundation Fellowship
Bill and Barbara Leith Fellowship
Edwin & Elaine London Family Fellowship
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Ruth S. Morse Fellowship
Albert L. and Elizabeth P. Nickerson Fellowship
Northern California Fellowship Fund
Seiji Ozawa Fellowship
Theodore Edson Parker Foundation Fellowship
Pokross/Fiedler/Wasserman Fellowship
Lia and William Poorvu Fellowship
Daphne Brooks Prout Fellowship
Claire and Millard Pryor Fellowship
Rapaporte Foundation Fellowship
DeWitt and Wallace-Reader's Digest Fund Fellowship
Harry and Mildred Remis Fellowship
Peggy Rockefeller Memorial Fellowship
Carolyn and George R. Rowland Fellowship
Wilhelmina C. Sandwen Memorial Fellowship
Morris A. Schapiro Fellowship
Edward G. Shufro Fund Fellowship
Starr Foundation Fellowship
Anna Sternberg & Clara J. Marum Fellowship
Miriam and S. Sidney Stoneman Fellowships
Surdna Foundation Fellowship

Continued on next page







58 New Rooms
Centrally Located
Continental Breakfast
Fitness Center • Free HBO

"More than a room it's Comfort."

1055 South St.(Rts.7 & 20)
Lenox-Pittsfield Line, MA
413-443-4714 • 800-228-5150
www.comfortinn.com/hotel/MA011

RAMADA
LIMITED®

INN & SUITES BERKSHIRES

Just 15 Minutes to Tanglewood
All Suites with Fireplaces
Extended Stay Facilities
All Major Credit Cards Welcome
59 New Rooms • Centrally Located
Continental Breakfast • Fitness Center
Conference Center • Business Rates

1350 W. Housatonic St. (Rt. 20)
Pittsfield, MA 01201
800-2-RAMADAS • 413-442-8714

Ushers/Programmers Instrumental Fellowship Honoring Bob Rosenblatt
Ushers/Programmers Vocal Fellowship
Tappan Dixey Brooks Memorial Fellowship
James V. Taylor and Caroline Smedvig Fellowship
William F. and Juliana W. Thompson Fellowship
Max Winder Memorial Fellowship

ENDOWED SUSTAINING FELLOWSHIPS
Mr. and Mrs. David B. Arnold Jr. Fellowship
Kathleen Hall Banks Fellowship
Leo L. Beranek Fellowship
Felicia Montealegre Bernstein Fellowship
Brookline Youth Concerts Awards Committee Fellowship
Helene R. and Norman L. Cahners Fellowship
Marion Callanan Memorial Fellowship
Nat Cole Memorial Fellowship
Harry and Marion Dubbs Fellowship
Daniel and Shirlee Cohen Freed Fellowship
Dr. Marshall N. Fulton Memorial Fellowship
Juliet Esselborn Geier Memorial Fellowship
Gerald Gelbloom Memorial Fellowship
Arthur and Barbara Kravitz Fellowship
Bernice and Lizbeth Krupp Fellowship
Philip and Bernice Krupp Fellowship
Edward and Joyce Linde Fellowship
Lucy Lowell (1860 - 1949) Fellowship
Morningstar Family Fellowship
Stephen and Persis Morris Fellowship
Hannah and Raymond Schneider Fellowship
Pearl and Alvin Schottenfeld Fellowship
R. Armory Thorndike Fellowship
Augustus Thorndike Fellowship
Sherman Walt Memorial Fellowship
Jerome Zipkin Fellowship

ENDOWED SEMINAR SCHOLARSHIPS
Maurice Abravanel Scholarship
Eugene Cook Scholarship
Dorothy and Montgomery Crane Scholarship
William E. Crofut Family Scholarship
Ethel Barber Eno Scholarship
Richard F. Gold Memorial Scholarship
Leah Jansizian Memorial Scholarship
Miriam Ann Kenner Memorial Scholarship
Andrall and Joanne Pearson Scholarship
Mary H. Smith Scholarship
Cynthia L. Spark Scholarship
Tisch Foundation Scholarship
Maurice Schwartz Scholarship Fund

ENDOWED FUNDS SUPPORTING THE TEACHING AND PERFORMANCE PROGRAMS
George W. and Florence N. Adams Concert Fund
Eunice Alberts and Adelle Alberts Vocal Scholarship Fund
Bernard and Harriet Bernstein Fund
George & Roberta Berry Supporting Organization Fund for TWD
Peter A. Berton Fund
Donald C. Bowersock Tanglewood Fund
Northern California TMC Audition Fund
Gino B. Cioffi Memorial Prize Fund
Phyllis and Lee Coffey Memorial Concert Fund
Aaron Copland Fund for Music Fund
Margaret Lee Crofts Concert Fund
Margaret Lee Crofts TMC Fund
Eleanor Naylor Dana Visiting Artists Fund
Paul F. and Lori A. Deninger Scholarship
Alice Willard Dorr Foundation Fund
Carlotta M. Dreyfus Fund
Virginia Howard and Richard A. Ehrlich Fund
Selly A. Eisemann Memorial Fund
Elvin Tanglewood Fund
Elise V. and Monroe B. England Tanglewood Music Center
Honorable and Mrs. John H. Fitzpatrick Fund
Daniel and Shirlee Cohen Freed Concert Fund
Ann and Gordon Getty Fund
Gordon/Rousmaniere/Roberts Fund
Grace Cornell Graff Fellowship Fund for Composers at the TMC
Heifetz Fund
Mickey L. Hooten Memorial Prize Fund
Grace Jackson Entertainment Fund
Grace B. Jackson Prize Fund
Paul Jacobs Memorial Commissions Fund
Louis Krasner Fund for Inspirational Teaching and Performing, established by Marilyn Brachman Hoffman
William Kroll Memorial Fund
Lepofsky Family Educational Initiative Fund
Dorothy Lewis Fund
Kathryn Holmes & Edward M. Lupean & Diane Holmes Lupean Concert Fund
Samuel Mayes Memorial Cello Prize Fund
Merrill Lynch Fund
Charles E. Merrill Trust TMC Fund
Herbert Prashker Fund
Renee Rapaporte DARTS Fund
Mr. and Mrs. Ernest H. Rebentisch Fund
Jules C. Reiner Violin Prize Fund
Elaine and Harvey Rothenberg Fund
Rothenberg/Carlyle Foundation Fund
Helena Rubinstein Fund
Lenore S. and Alan Sagner Fund
Renee D. Sanft Fellowship Fund for the TMC
Hannah and Ray Schneider TMCO Concert
Maurice Schwartz Scholarship Fund
Ruth Shapiro Scholarship Fund
Dorothy Troupin Shimler Fund
Asher J. Shuffer Fund
Evian Simcovitz Fund
Albert Spaulding Fund
Evelyn and Phil Spitalny Fund
Jason Starr Fund
Tanglewood Music Center Composition Program Fund
TMC Opera Commission Fund
Tanglewood Music Center Opera Fund
TMC General Scholarship Fund
Denis and Diana Osgood Tottenham Fund
Helen F. Whitaker Fund
John Williams Fund
Karl Zeise Memorial Cello Prize Fund

Listed as of July 15, 2001

"Trust Your Face To A Facial Plastic Surgeon"

Edwin F. Williams, III, M.D. F.A.C.S.

A Leader and Educator on a National Level Dedicated to the Highest Standards of Surgical Excellence and Patient Care

NEW ENGLAND LASER AND COSMETIC SURGERY CENTER

On Site New York State Accredited Surgical Center



- Rhinoplasty
- Nasal Reconstruction
- Revision Nasal Surgery

Minimally Invasive Endoscopic

- Brow Lift ~ Eye Lift (Blepharoplasty)
- Chin, Cheek & Lip Augmentation
- Mid Face Lift/Face Lift
- Facial Peels/Laser Resurfacing
- Botox & Collagen Replacement Therapy
- Micronized Alloderm

Certified by the American Board of Facial Plastic and Reconstructive Surgeons

1072 Troy-Schenectady Road ~ Latham, New York 12110

(518) 786-7000 ~ (800) 747—2797

www.nelasersurg.com edwilliams@nelasersurg.com

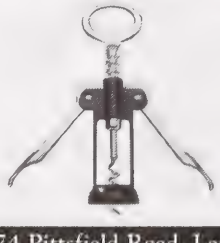
See what we've drummed up for your kitchen











Cookware and Bakeware,
The best you can find,
Table Linens, Potholders,
Gadgets of every kind.
Rare and unique items
Culled from far and wide,
Gifts for the serious cook
Or the new groom and bride.
Small Appliances, Fine Cutlery,
Distinctive Condiments and Spice,
Handcrafted Wooden Bowls,
Even Helpful Advice.
Special orders are easy,
And we ship far or near,
We're Different Drummer's Kitchen,
And you'll love shopping here.







1-800-375-COOK

DIFFERENT DRUMMER'S KITCHEN

The Cook's Resource

374 Pittsfield Road, Lenox, MA • Thornes Marketplace, Northampton, MA • Stuyvesant Plaza, Albany, NY



CAPITAL AND ENDOWMENT CONTRIBUTORS

The Boston Symphony Orchestra enters the new millennium well positioned to succeed in achieving its performance, education, and outreach goals and in preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support forty percent of the annual budget. The BSO salutes the donors listed below, whose capital and endowment contributions of $10,000 or more were made between September 1, 2000, and July 9, 2001. For further information, contact J. Carey Bloomfield, Director of Development, at (413) 637-5260, or Elizabeth P. Roberts, Director of Individual Giving, at (413) 637-5275.

$1,000,000 and Up

Anonymous (3)
Mrs. Donald C. Heath

$500,000–$999,999

Liz and George Krupp

$250,000–$499,999

Nancy Lurie Marks Foundation
Mr. and Mrs. Thomas G. Stemberg

$100,000–$249,999

Anonymous (1)
Mr. and Mrs. Paul F. Deninger
Mr. and Mrs. Robert Kleinberg
Estate of Eunice M. Milliken
Estate of Katherine C. Taylor
Mr. and Mrs. Wilmer J. Thomas, Jr.

$50,000–$99,999

Mr. Charles D. Berry
Estate of Alice E. Buff
Bob and Lynn Daly
Estate of Constance Foster
Mrs. Haskell R. Gordon
Shari Loessberg and Christopher Smart
Estate of Charlotte McKenzie
Dr. Martin C. Mihm, Jr.
State Street Foundation

$25,000–$49,999

James B. and Suzannah C. Ames
Berkshire Life Insurance Company
Ms. Lynda Schubert Bodman
The Edward MacCrone Charitable Trust
Estate of Frances Fahnestock
Estate of Grace Cornell Graff
Mr. and Mrs. Edwin A. Jaffe
Estate of Edith H. Supovitz

$10,000–$24,999

Anonymous (4)
Dr. and Mrs. Norman Atkin
Ms. Renee Burrows
Mrs. Nat Cole
Mr. and Mrs. Bruce Glassman
Estate of Mary Field Jackson
Jockey Hollow Foundation
Estate of Irving W. Meeker
Jane and Robert Morse
Mrs. Robert M. Mustard
Sametz Blackstone Associates, Inc.
Mr. Roger Sametz
Mr. and Mrs. Joseph D. Spound
Mr. Norman Y. Stein
Estate of Arthur W. Strenge
Estate of Dixie Ward Wonders
The Cornelius and Muriel Wood Charity Fund

Williamstown – The Village Beautiful

Main Street Café

2001: THE SUMMER WIND

Sweeping into the Berkshires with
dazzling Festivals, stimulating Art
and exciting Cuisine

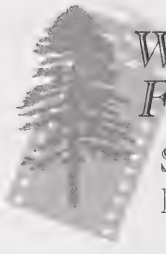
Celebrate the Season
In high spirits at the

Main Street Café

Lunch & Dinner
Afternoon & Evening Delights

Reservations Suggested
413-458-3210

16 Water Street
Williamstown, Massachusetts 01267



Williamstown Film Festival

Steve Lawson
Executive Director

The Third Season

"The beauty of the location makes
the Williamstown Film Festival
a draw for visitors to the Berkshires....
Massachusetts is fast becoming
Sundance East."
BOSTON GLOBE

September 21-30, 2001

Tel.: 413-458-9700
Fax: 413-458-2702
Email: filmfest@lycos.com
www.williamstownfilmfest.com

Visit the
new BSO
website at
www.bso.org!



WILLIAMS COLLEGE MUSEUM OF ART

75 YEARS

ART & LEARNING

Tu-Sa 10-5, Su 1-5
free admission 413-597-2429

williams.edu/WCMA
Route 2 Williamstown

TDK®



Hear the Difference

Create perfect music recordings with TDK's high-performance CD recording devices and 100% Certified media. Whether burning your own mixes or archiving timeless performances, TDK delivers pristine audio quality. The proof is in the company we keep; the Boston Symphony Orchestra, Milan's La Scala Opera Theater and countless audio professionals depend on TDK. Learn more about the full line of CD recorders and media at the sweetspot of digital audio, www.tdk.com.

As sponsor of the 13th annual Tanglewood Free Lawn Passes for Children program, TDK is proud to bring great music alive for thousands of children.



Baldwin.

The Concert Piano of the Tanglewood Legends.

Leonard Bernstein

Aaron Copland

Charles Dutoit

Lukas Foss

Serge Koussevitzky

Keith Lockhart

Charles Munch

Seiji Ozawa

Robert Spano

For more than sixty seasons, Baldwin pianos have performed with the masterful musicians of Tanglewood. The reason is simple. Every Baldwin piano is crafted to satisfy artists who require technical excellence, composers who seek the full spectrum of musical colors, and conductors who demand consistently superior performances. Listen to its golden tones and you'll know why Baldwin has remained the piano of choice for the legendary musicians of Tanglewood.



Baldwin

www.baldwinpiano.com

HABATAT GALLERIES



Representing The Finest Works In Contemporary Glass

117 STATE ROAD, GT. BARRINGTON, MA 01230 · 413.528.9123

He Continues To Make History



Bob Scott is no stranger to the brilliant tapestry of the past. As a history professor at Williams College for 44 years, Bob brought the lessons of history to life for an entire generation. Yet, like so many others at Kimball Farms, Bob continues his work with history lectures and discussions with his fellow residents…it's the art of conversation and the stimulation of ideas found throughout the Kimball Farms Retirement Community; you meet the most interesting people at Kimball Farms.

Choose from a variety of options to fit your lifestyle and specific needs including Independent Living, Assisted Living, and Skilled Nursing.

Lifecare Retirement As It Was Meant To Be

Kimball Farms

EQUAL HOUSING OPPORTUNITY

235 Walker Street, Lenox, MA 01240 (800) 283-0061 • (413) 637-7000
www.kimballfarms.org

Table of Contents

Prelude Concert of Friday, August 17, at 6 3
Tanglewood Festival Chorus, John Oliver, conductor
MUSIC OF BRUCKNER, MARTINO, AND MARTIN

Boston Symphony Orchestra concert of Friday, August 17, at 8:30 11
Bernard Haitink conducting; Richard Goode, piano
MUSIC OF DEBUSSY, MOZART, AND DVOŘÁK

Boston Symphony Orchestra concert of Saturday, August 18, at 8:30 25
Bernard Haitink conducting; Tanglewood Festival Chorus
MUSIC OF STRAVINSKY AND RAVEL

TMC Orchestra concert of Sunday, August 19, at 2:30 32
The Leonard Bernstein Memorial Concert
Roberto Abbado conducting; Gianluca Cascioli, piano
MUSIC OF BERNSTEIN AND BERLIOZ

Ozawa Hall Concert of Sunday, August 19, at 8:30 47
André Previn, piano; David Finck, double bass
A JAZZ EVENING WITH ANDRÉ PREVIN AND DAVID FINCK

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, AUGUST 2001

August 4 and 11 — Marc Mandel, BSO Director of Program Publications
August 18 — Robert Kirzinger, BSO Publications Associate

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Now through September 23

Picasso

THE ARTIST'S STUDIO



Pablo Picasso, *The Sculptor* (detail), 1931. Oil on plywood, Musée Picasso, Paris and Signature © 2001 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Enter the extraordinary world of Picasso's studio,
where deals were made, lovers seduced and genius thrived.

Wadsworth Atheneum
Museum of Art

For tickets, call toll free 1-877-600MAIN or visit museumtix.com

Organized by the Wadsworth Atheneum Museum of Art and the Cleveland Museum of Art.
The exhibition is sponsored by Fleet.
The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
Additional support provided by The Florence Gould Foundation and The Pryor Foundation.
Support for educational programs provided by the J. Walton Bissell Foundation, Inc. and Sotheby's.
The media sponsor is The Hartford Courant.

Fleet

600 Main Street, Hartford (860) 278-2670 www.wadsworthatheneum.org

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, August 17, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

BRUCKNER — Christus factus est
Virga Jesse floruit

MARTINO — Seven Pious Pieces

1. To his ever-loving God
2. Mercy and Love
3. His Ejaculation to God
4. The Soule
5. Eternitie
6. Teares
 To Death
 Welcome what comes
7. No coming to God without Christ

MARTIN — Mass for double chorus *a cappella*

Kyrie eleison
Gloria
Credo
Sanctus
Agnus Dei

This concert is sponsored in loving memory of Klara K. Wender.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Although the Biblical psalmist urged us to "Praise God with trumpet sound, with lute and harp, strings and pipe, with loud clashing cymbals," the early Christian church banned instruments from liturgical music, feeling that their sounds too readily prompted thoughts of secular entertainment. A literature of unaccompanied church choruses perforce grew up; and long after instruments had been reincorporated in worship, the *a cappella* chorus

retained its cachet as the ideal medium for music during holy observances. This cultural association—between thoughts of divinity and the sound of unaccompanied chorus—colors all the works on our program, even those not specifically written with religious services in mind.

In the mammoth symphonies of **Anton Bruckner** (1824-1896), we can discern the mind of one of history's greatest church organists. Thanks to his intense and curiously naive piety, Bruckner approached his church performances and liturgical composition with a spirituality that remained uncompromised by Romanticism's sensual blandishments, producing several Masses and various unaccompanied liturgical pieces. Composed, respectively, in 1884 and 1885, the four-voice motets "Christus factus est" and "Virga Jesse floruit" are both "graduals" (that is, music for prayers associated with specific holy days rather than weekly worship). At this time, the composer was immersed in his craggy Eighth Symphony, and the new harmonic daring of that score permeates the two motets, resulting in fascinating chordal conundrums. In "Christus factus," Bruckner's expressive intensity packs a sense of both tragedy and divine mystery into the phrase "*mortem autem crucis.*" "Virga Jesse" begins with an awestruck contemplation that yields to an almost homey church commonality, culminating in a final alleluia.

Seven Pious Pieces (1971) is one of the few concert scores in which the American composer **Donald Martino** (b.1933) abandoned the dissonance associated with his avant-garde serial techniques and instead employed traditional tonal chords. Martino took his texts from a devotional collection published by Robert Herrick in 1647 under the title *His Noble Numbers Or, His Pious Pieces*. Flowing vocal imitations in the brief first song contrast with the severe chordal treatment of "Mercy and Love." The more extended third movement functions as the group's center of gravity, climaxing in a pathos-laden return to its opening lines. A "straying" chorale follows. "Eternitie" expresses spiritual confidence through serene and affectionate harmonies. The acceptance of death in "Teares" takes the ironic form of a sentimental waltz song. Musical images of celestial grandeur open the final song, softening to tender musical contemplation of God's merciful attribute as the Son.

The son of a Calvinist minister, **Frank Martin** (1890-1974) composed his twenty-five-minute Mass for unaccompanied double chorus between 1922 and 1926. Stylistically, the piece is akin to his other neo-Classic works of this period, although its evocation of ancient church music sets it apart. (Only years later would Martin explore Schoenberg's twelve-tone idea.) The composer withheld the Mass from publication for decades, believing that "the expression of religious feelings…should remain a secret." He finally released



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

the score for print in 1963.

The opening of the Kyrie is almost chant-like, but a richer harmonic idiom soon bestows increased urgency upon the prayers for mercy. Supple syncopation marks the exhortation to Christ, emphasizing His approachability. Luminous bursts of sound embody the "Glory" accorded God "in the highest," while a drone-bass solemnizes the Lamb's suffering, before tripping euphoria takes wing in the "*cum sancto spirito*" (cast, traditionally, as a fugue). In the Credo, Martin finds iridescent colors for the Lord's attribute as "light of light." Light-footed euphoria returns to bubble through the "*et resurrexit*," the creed concluding with exuberant asymmetrical rhythms. A contemplative, lilting Sanctus prompts pealing-bell "osannas," while the veiled Benedictus colloquies that follow are almost conspiratorial. The Agnus Dei suggests a slow procession of penitents, and—unusual for a Mass—some of its opening anxiety continues to underlie the final prayer for peace.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society and author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

ANTON BRUCKNER

Christus factus est

Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum: et dedit illi nomen, quod est super omne nomen.

—*Liber Usualis*: Gradual for Maundy Thursday, *Philippians* 2: 8-9

Christ became obedient for us unto death, even the death of the cross. Wherefore God also hath exalted Him, and hath given Him a name which is above every name.

Virga Jesse floruit

Virga Jesse floruit: Virgo Deum et hominem genuit: pacem Deus reddidit, in se reconcilians ima summis.

—*Liber Usualis*: Text from the Greater Alleluia of the Feast of the Annunciation

The rod of Jesse hath blossomed: a virgin hath brought forth One Who was both God and man: God hath given back peace to man, reconciling the lowest and the highest to Himself.

DONALD MARTINO "Seven Pious Pieces"

1. To his ever-loving God

Thou bidst me come; I cannot come; for why,
Thou dewl'st aloft, and I want wings to flie.
To mount my Soule, she must have pineons given;
For, 'tis no easie way from Earth to Heaven.

2. Mercy and Love

God hath two wings, which He doth ever move,
The one is Mercy, and the next is Love:
Under the first the Sinners ever trust;
And with the last he still directs the Just.

Please turn the page quietly.

3. His Ejaculation to God

My God! looke on me with thine eye
Of pittie, not of scrutinie;
For if thou dost, thou then shalt see
Nothing but loathsome sores in mee.
O then! for mercies sake, behold
These my irruptions manifold;
And heale me with thy looke, or touch:
But if thou wilt not deigne so much,
Because I'me odious in thy sight,
Speak but the word, and cure me quite.

4. The Soule

When once the Soule has lost her way,
O then, how restless do's she stray!
And having not her God for light,
How do's she erre in endless night!

5. Eternitie

O Yeares! and Age! Farewell:
 Behold I go,
 Where I do know
Infinitie to dwell.

And these mine eyes shall see
 All times, how they
 Are lost i'th' Sea
Of vast Eternitie.

Where never Moone shall sway
 The Starres; but she,
 And Night, shall be
Drown'd in one endless Day.

6. Teares

Our present Teares here
 (not our present laughter)
Are but the handsells of our joyes
 hereafter.

To Death

Thou bidst me come away,
And I'le no longer stay,
Then for to shed some teares
For faults of former yeares;
And to repent some crimes,
Done in the present times:
And next, to take a bit
Of Bread, and Wine with it:
To d'on my robes of love,
Fit for the place above;
To gird my loynes about
With charity throughout;
And so to travaile hence
With feet of innocence:
These done, I'le onely crie
God mercy, and so die.

Welcome what comes

Whatever comes, let's be content
 withal:
Among Gods Blessings, there is
 no one small.

7. No coming to God without Christ

Good and great God! How sho'd I feare
To come to Thee, if *Christ* not there!
Co'd I but think, He would not be
Present, to plead my cause for me;
To Hell I'd rather run, then I
Wo'd see Thy Face, and He not by.

FRANK MARTIN Mass for double chorus

Kyrie eleison.
Christe eleison.
Kyrie eleison

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria in excelsis Deo.
Et in terra pax hominibus, bonae
voluntatis. Laudamus te, benedicimus
te, adoramus te, glorificamus te, gratias

Glory be to God on high.
And on earth peace, good will toward
men. We praise thee, we bless thee,
we worship thee, we glorify thee, we

agimus tibi propter magnam glóriam tuam; Domine Deus, rex coelestis, Deus pater omnipotens, Domine Fili unigenite Jesu Christe, Domine Deus, agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

give thanks to thee for thy great glory; O Lord God, heavenly king, God the Father almighty, O Lord, the only-begotten son Jesus Christ O Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us, receive our prayer. Thou that sittest at the right hand of God the father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto Spiritu in gloria Dei Patris. Amen.

For thou alone art holy; thou only art the Lord; thou only, O Jesus Christ, art most high, With the Holy Ghost, in the glory of God the Father. Amen.

Credo in unum Deum. Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible;

Et in unum Dominum Jesum Christum, filium Dei unigenitum; et ex Patre natum ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord, Jesus Christ, the only begotten Son of God, and begotten of his Father before all worlds, God of God; light of light, very God of very God; begotten, not made, being of one substance with the Father, by whom all things were made;

Qui propter nos homines et propter nostram salutem descendit de coelis.

Who for us men and for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est.

And was crucified also for us, under Pontius Pilate he suffered and was buried.

Et resurrexit tertia die secundum scripturas; et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis.

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And he shall come again with glory to judge the quick and the dead; whose reign shall have no end.

Et in Spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum,

And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father to the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead,

Please turn the page quietly.

Et vitam venturi saeculi. Amen.	And the life of the world to come. Amen.
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua; Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.	Holy, holy, holy is the Lord God of hosts. Heaven and earth are full of his glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.
Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	O Lamb of God, that takest away the sins of the world, have mercy upon us. O Lamb of God, that takest away the sins of the world, grant us peace.

ARTISTS

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Following its performances here this summer, the chorus will join Bernard Haitink and the Boston Symphony Orchestra on their upcoming tour of European music festivals. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the BSO for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé*



and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Jenifer Lynn Cameron
Susan Cavalieri
Catherine C. Cave
Lorenzee Cole
Patricia Cox
Christine Pacheco Duquette
Laura C. Grande
Kathy Ho
Laura Kohout
Nancy Kurtz
Barbara Levy
Jane Circle Morfill
Joei Marshall Perry
Melanie W. Salisbury
Lynn Shane
Joan P. Sherman
Angela M. Vieira
Alison L. Weaver
Jonelle B. Wilson

Mezzo-sopranos
Maisy Bennett
Betty B. Blume
Sharon Brown
Sue Conte
Ethel Crawford
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Evelyn Eshleman Kern
Gale Livingston
Catherine Playoust
Mimi Rohlfing
Rachel Shetler
Julie Steinhilber
Cindy Vredeveld
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
John C. Barr
Richard A. Bissell
Stephen Chrzan
Andrew Crain
Jose Delgado
Tom Dinger
J. Stephen Groff
David M. Halloran
Stanley Hudson
James R. Kauffman
David Lin
Ronald Lloyd
Henry Lussier
Lenny Ng
David Norris
John R. Papirio
Dwight E. Porter
Brian R. Robinson
Martin S. Thomson
Kurt Walker

Basses
Daniel E. Brooks
Paulo C. Carminati
Kirk Chao
Joel Evans
Matt Giamporcaro
Jay Gregory
Elliott Gyger
Jeramie D. Hammond
Youngmoo Kim
William Koffel
Daniel Lichtenfeld
David K. Lones
Stephen H. Owades
Daniel Perry
Peter Rothstein
Karl Josef Schoellkopf
Christopher Storer
Peter S. Strickland
Bradley Turner
Thomas C. Wang

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, August 17, at 8:30

BERNARD HAITINK conducting

DEBUSSY — *Prelude to The Afternoon of a Faun*

MOZART — Piano Concerto No. 25 in C, K.503
Allegro maestoso
Andante
[Allegretto]
RICHARD GOODE

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

This concert is being recorded for delayed broadcast on National Public Radio.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Richard Goode plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

NOTES ON THE PROGRAM

Claude Debussy (1862-1918)
Prelude to The Afternoon of a Faun

First performance: December 22, 1893, Paris, Société Nationale de Musique, Gustave Doret cond. *First BSO performances*: December 1904, Wilhelm Gericke cond. *First Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 13, 1939, Koussevitzky cond. *Most recent Tanglewood performance*: August 8, 1998, Seiji Ozawa cond.

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.



There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony. . ." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the

final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

THE BARD MUSIC FESTIVAL
REDISCOVERIES

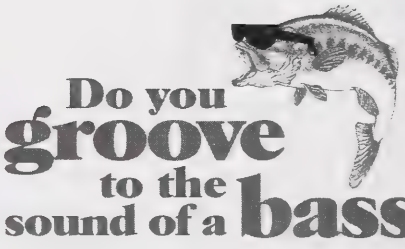
Twelfth Season



Debussy
and His World

August 10–12
August 17–19

Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf





Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

Wolfgang Amadè Mozart (1756-1791)
Piano Concerto No. 25 in C, K.503

First performance: Undocumented; possibly by Mozart in Vienna soon after the work's completion on December 4, 1786. *First BSO performance*: March 1883, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: July 13, 1962 (the BSO's first of the work since March 1883!), Charles Munch cond., Claude Frank, soloist. *Most recent Tanglewood performance*: August 4, 1991, Mariss Jansons cond., Emanuel Ax, soloist.

In just under three years, Mozart wrote twelve piano concertos. It is the genre that absolutely dominates his work schedule in 1784, 1785, and 1786, and what he poured out—almost all of it for his own use at his own concerts—is a series of masterpieces that delight the mind, charm and seduce the ear, and pierce the heart. They are the ideal realization of what might be done with the piano concerto. Beethoven a couple of times reaches to where Mozart is, and perhaps Brahms, too, but still, in this realm Mozart scarcely knows peers. K.503 is the end of that run. It comes at the end of an amazing year, amazing even for Mozart, that had begun with work on *The Impresario* and *Figaro*, and whose achievements include the A major piano concerto, K.488, and the C minor, K.491, the E-flat piano quartet, the last of his horn concertos, the trios in G and B-flat for piano, violin, and cello, as well as the one in E-flat with viola and clarinet, and the sonata in F for piano duet, K.497. Together with the present concerto he worked on the *Prague* Symphony, finishing it two days later, and before the year was out he wrote one of the most personal and in every way special of his masterpieces, the concert aria for soprano with piano obbligato and orchestra, "*Ch'io mi scordi di te*," K.505.



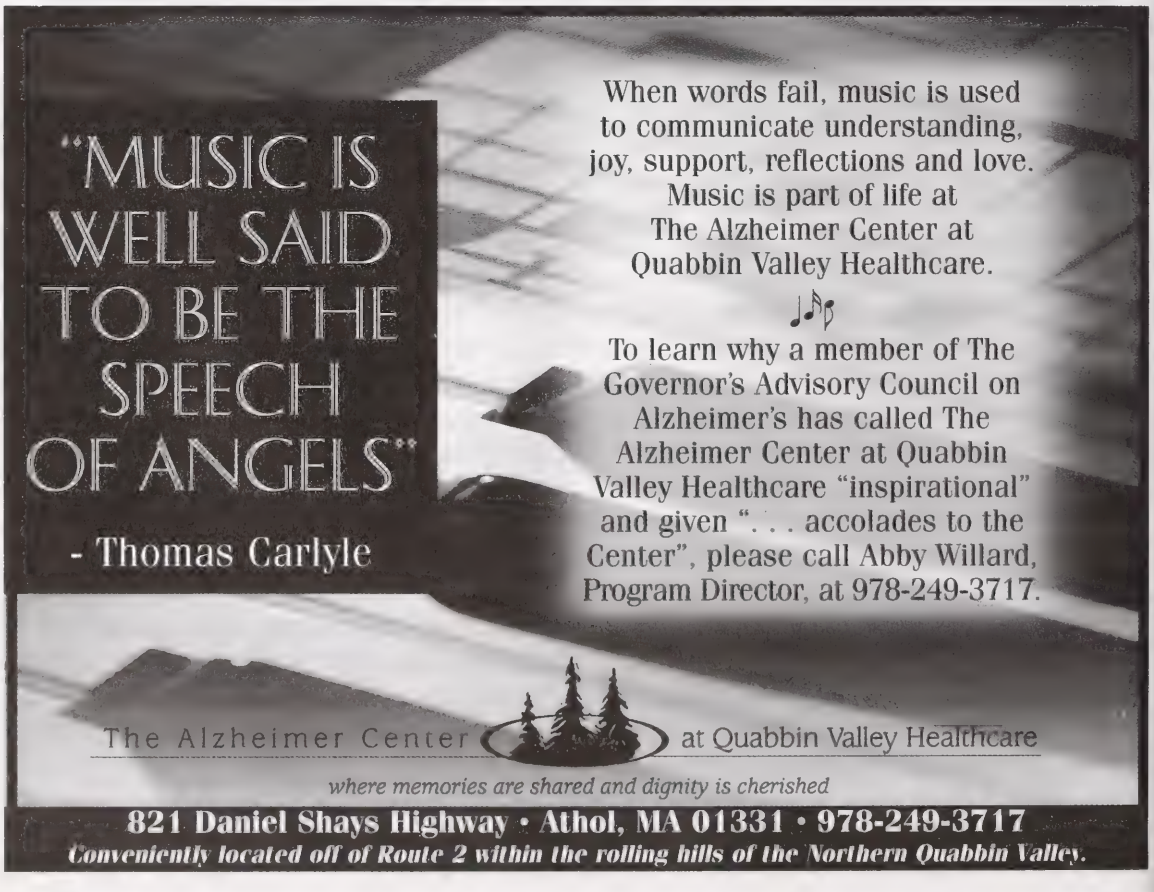
Such a list does not reflect how Mozart's life had begun to change. On March 3, 1784, for example, he could report to his father that he had twenty-two concerts in thirty-eight days: "I don't think that this way I can possibly get out of practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance the hall had been "full to overflowing." In 1786, the fiscal catastrophes of 1788, the year of the last three symphonies, were probably unforeseeable, and one surpassing triumph still lay ahead of him, the delirious reception by the Prague public of *Don Giovanni* in 1787. *Figaro* was popular in Vienna, but not more than other operas by lesser men, and certainly not enough to buoy up his fortunes for long. Perhaps it is even indicative that we know nothing about the first performance of K.503. Mozart had planned some concerts for December 1786, and they were presumably the occasion for writing this concerto, but we have no evidence that these appearances actually came off.

What has changed, too, is Mozart's approach to the concerto. It seems less operatic than before, and more symphonic. The immediately preceding one, the C minor, K.491, completed March 24, 1786, foreshadows this, but even so, K.503 impresses as a move into

something new. Its very manner is all its own. For years, and until not so long ago, it was one of the least played of the series, and it was as though pianists were reluctant to risk disconcerting their audiences by offering them Olympian grandeur and an unprecedented compositional richness where the expectation was chiefly of charm, operatic lyricism, and humor.

This is one of Mozart's big trumpets-and-drums concertos, and the first massive gestures make its full and grand sonority known. But even so formal an exordium becomes a personal statement at Mozart's hands—"cliché becomes event," as Adorno says about Mahler—and across the seventh measure there falls for just a moment the shadow of the minor mode. And when the formal proclamations are finished, the music does indeed take off in C minor. Such harmonic—and expressive—ambiguities inform the whole movement. Mozart always likes those shadows, but new here are the unmodulated transitions from major to minor and back, the hardness of his chiaroscuro. The first solo entrance is one of Mozart's most subtle and gently winsome. The greatest marvel of all is the development, which is brief but dense, with a breathtaking harmonic range and an incredible intricacy of canonic writing. The piano has a delightful function during these pages, proposing ideas and new directions, but then settling back and turning into an accompanist who listens to the woodwinds execute what he has imagined. (And how keenly one senses Mozart's own presence at the keyboard here!)

The Andante is subdued, formal and a little mysterious at the same time, like a knot garden by moonlight, and remarkable too for the great span from its slowest notes to its fastest. For the finale, Mozart goes back to adapt a gavotte from his then five-year-old opera *Idomeneo*. In its courtly and witty measures, there is nothing to prepare us for the epiphany of the episode in which the piano, accompanied by cellos and basses alone (a sound that occurs nowhere else in Mozart), begins a smiling and melancholy song that is continued by the oboe, the flute, the bassoon, and in which the cellos cannot resist joining. Lovely in itself, the melody grows into a music whose richness of texture and whose



poignancy and passion astonish us even in the context of the mature Mozart. From that joy and pain Mozart redeems us by leading us back to his gavotte and from there into an exuberantly inventive, brilliant ending.

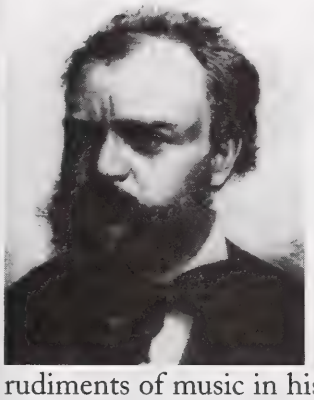
—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and, before that, music critic for twelve years of the *Boston Globe*, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

Antonín Dvořák (1841-1904)
Symphony No. 8 in G, Opus 88

First performance: February 2, 1890, Prague, Dvořák cond. *First BSO performance*: February 26, 1892, Arthur Nikisch cond. (American premiere). *First Tanglewood performance*: July 30, 1966, Erich Leinsdorf cond. *Most recent Tanglewood performance*: July 17, 1999, James Conlon cond.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).



In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory

THE BERKSHIRES NEW ULTRA SAVVY INN
the PORCHES Inn
at MASS MoCA
231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

SOUTH MOUNTAIN CONCERTS
Pittsfield, Massachusetts
83rd Season of Chamber Music
September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet
Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

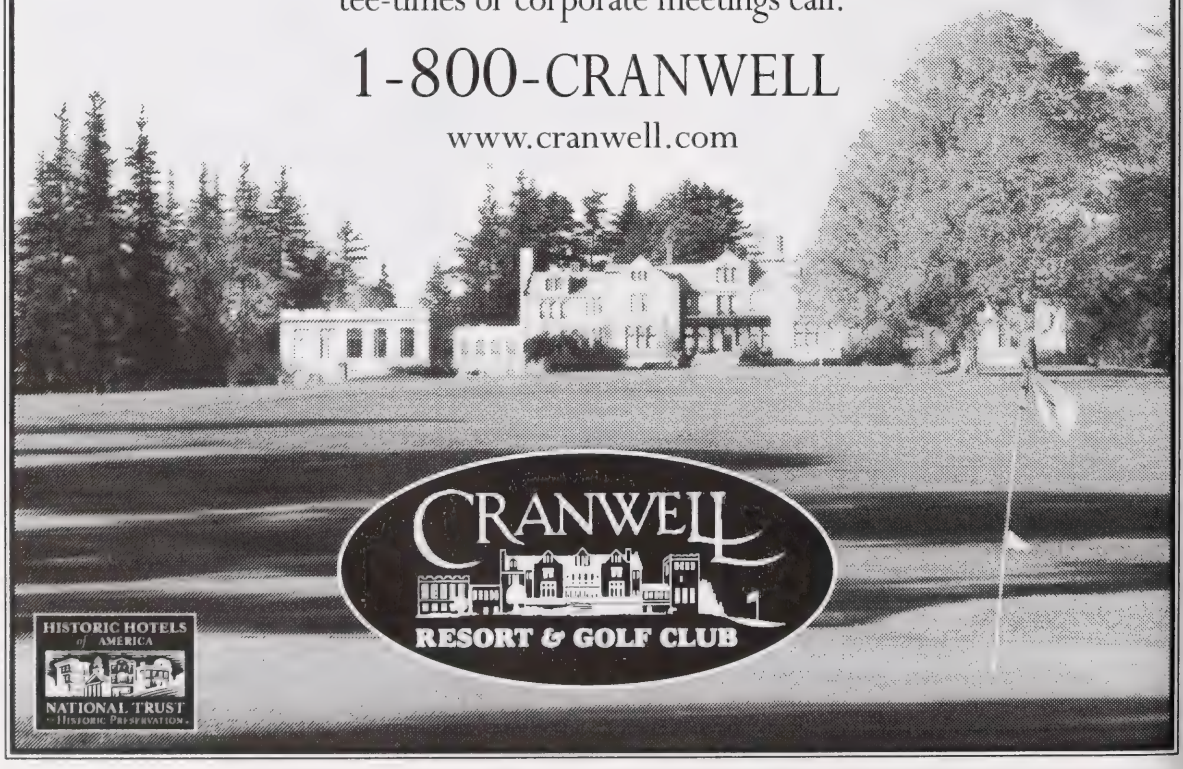


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3000 marks for the Symphony No. 7, offers a mere and

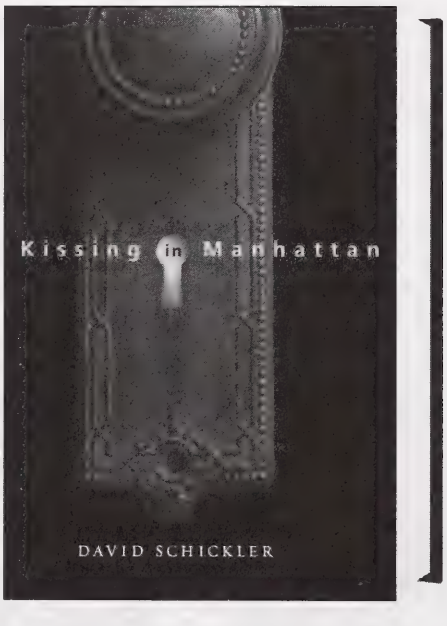
Summer Sensations

From the author of
The Giant's House . . .



"Relentlessly eventful, rollickingly funny and heartwarming."
—*Publishers Weekly,* starred review

Behind every door
there's a story . . .



"A one-of-a-kind book . . .
a divine comedy."
—*San Francisco Chronicle*

Available wherever books are sold • www.dialpress.com

THE DIAL PRESS

Emanuel Ax

internationally renownedpianist

joins

MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA

in a concert to benefit the
TEREZÍN CHAMBER MUSIC FOUNDATION

TUESDAY, SEPTEMBER 25, 7:30 PM
FAIRMONT COPLEY PLAZA HOTEL
BOSTON

Tickets and Information (617)730-8998
www.terezinmusic.org

Sponsor:
Executive Search Associates, Inc.
Boston, Cambridge & New York

The Terezín Chamber Music Foundation is a non-profit organization dedicated to assuring the permanence of the music written by composers who perished in the Holocaust. As a memorial to these artists and their creative spirit, the Foundation devotes itself to interfaith concerts, lectures, CDs, children's programs and research.

insulting 1000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

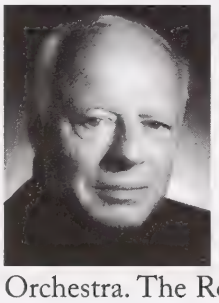
the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

GUEST ARTISTS

Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink is currently music director of London's Royal Opera, a post he will relinquish in 2002. He was previously music director at Glyndebourne (1978-88) and has conducted many operas for television and video with both companies. He has also been chief conductor from 1964-88 of the Concertgebouw Orchestra, principal conductor from 1967-79 of the London Philharmonic, of which he became president in 1990, and music director from 1994-99 of the European Union Youth Orchestra. The Royal Concertgebouw Orchestra has appointed him their Honorary Conductor—the first time such a title has been awarded in the history of that orchestra, an award made in recognition of his contributions to the orchestra since his conducting debut with them in 1956. During the closure of the Royal Opera House for renovation, Mr. Haitink conducted performances of Wagner's *Ring* in London and Birmingham, *Der Freischütz* and *Mefistofele* at the Barbican, *Don Carlos* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadlers Wells Theatre. In December 1999 Mr. Haitink conducted the gala inaugural concerts at the Royal Opera House, followed immediately by performances of *Falstaff*. Later in 1999-2000 he also conducted *Die Meistersinger von Nürnberg*. He led a new production of *Tristan und Isolde* at the Royal Opera House during the autumn of 2000 and returned there for performances of *Falstaff* in January 2001. Besides his commitments at the Royal Opera House in London, Mr. Haitink is a regular guest with the world's leading orchestras, including the Berlin Philharmonic, Royal Concertgebouw, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, and London Symphony Orchestra. He toured with the Berlin Philharmonic throughout Europe in the summer of 2000, including concerts at the Salzburg Festival, BBC Proms, and Lucerne Festival. As principal guest conductor of the Boston Symphony he appears with that ensemble in Boston, in New York, and at Tanglewood, and will tour with them in Europe in the summer of 2001. Mr. Haitink has a distinguished recording history with Philips, Decca, and EMI. Recordings with the London Philharmonic include music of Shostakovich, Stravinsky, Elgar, and Vaughan Williams. His Concertgebouw recordings of Mahler, Bruckner, and Beethoven, and his Vienna Philharmonic recordings of Brahms and Bruckner, are internationally acclaimed. Opera recordings include *Peter Grimes* and *Don Carlos* with the Royal Opera House, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the

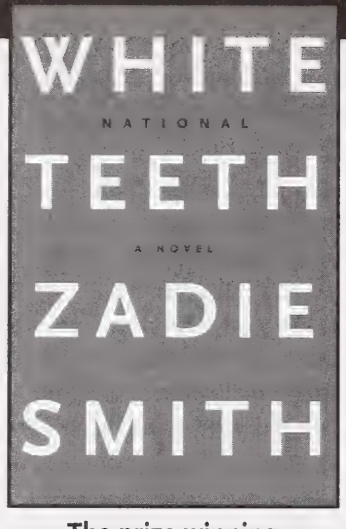
Dresden Staatskapelle, and *The Magic Flute*, *Daphne*, *Tannhäuser*, and Wagner's complete *Ring* with the Bayerische Rundfunk. His recordings with the Boston Symphony Orchestra include the four Brahms symphonies and music of Ravel on Philips, and the Brahms Second Piano Concerto with Emanuel Ax on Sony Classical. Bernard Haitink has received many awards in recognition of his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievement in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985. Following his three Tanglewood concerts this month he will lead the BSO on a tour of major European music festivals.

Richard Goode

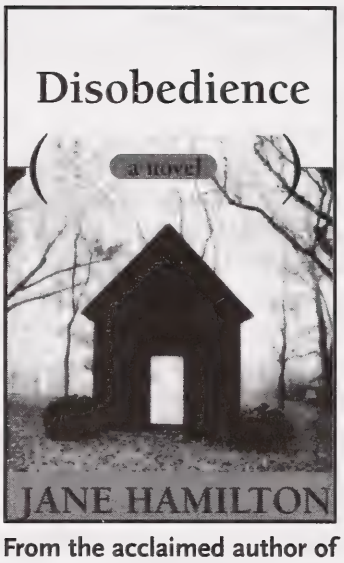


Pianist Richard Goode has been hailed for music-making of emotional power, depth, and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of the music of Beethoven. In regular performances with major orchestras, recitals in the world's music capitals, and acclaimed recordings, he has won a large and devoted following. His performances of Bach, Mozart, Brahms, Schubert, Schumann, Chopin, Debussy, Janáček, George Perle, and others have received equal accolades. A native of New York, Richard Goode studied with Nadia Reisenberg at the Mannes College of Music and with Rudolf Serkin at the Curtis Institute. His awards over the years have included the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award with clarinetist Richard Stoltzman. Mr. Goode is an exclusive Nonesuch recording artist with a diverse discography of more than two dozen recordings. In 1993, Nonesuch released Mr. Goode's ten-disc set of the complete Beethoven piano sonatas, recorded over the course of a decade, and the first ever by an American pianist. The set was nominated for a Grammy and was chosen for the 1995 *Gramophone* "Good CD Guide." Other highlights include a recording with soprano Dawn Upshaw of Lieder on Goethe texts set by Schubert, Schumann, Wolf, and Mozart, and a series of Mozart piano concertos with the Orpheus Chamber Orchestra. The most recent disc in this series, released by Nonesuch in February 2000, features Mozart's piano concertos 23 and 24. His recording of the Bach Partitas has received wide critical acclaim. Mr. Goode has appeared with all the major American orchestras. In the 2000-01 season, he performed music of Mozart with the Cleveland Orchestra and with the San Francisco Symphony. In Europe, he recently gave recitals at Vienna's Konzerthaus, at the Salzburg Festival, and at London's South Bank Centre, Barbican Center, and Wigmore Hall. He made his first appearance at the Musikverein with the Vienna Symphony and appeared with orchestras in Italy, France, Germany, and Switzerland. During 2000-01 he performed in major European festivals including Schleswig-Holstein, Edinburgh, Aldeburgh, and the Proms in London. Recital appearances included New York, Philadelphia, Chicago, Los Angeles, London, Milan, and Vienna. Collaborative concerts with Dawn Upshaw continued throughout North America. Mr. Goode serves with Mitsuko Uchida as co-artistic director of the Marlboro Music School and Festival; he will participate in Marlboro's fiftieth-anniversary concerts in New York, Boston, and Washington, D.C., and on tour with the Budapest Festival Orchestra. Mr. Goode is married to the violinist Marcia Weinfeld; they live in New York City. Richard Goode made his first Tanglewood appearance in July 1970, in a Prelude concert of music for piano, violin, and cello by Beethoven. Since his BSO debut at Tanglewood in July 1991 he has appeared several times with the orchestra here and in Boston, most recently at Tanglewood in August 1996.

The Best Paperbacks for Summer



The prize-winning literary sensation
"The first great novel of the new century."
—San Francisco Chronicle



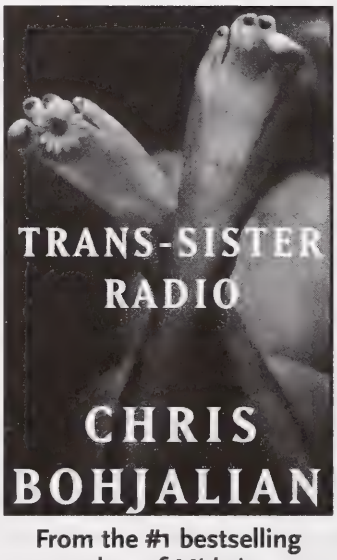
From the acclaimed author of
A Map of the World
and The Book of Ruth



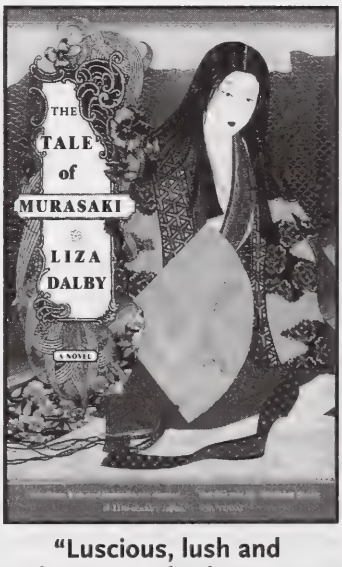
National Book Award Finalist
"A delicious comedy of passion."
—San Francisco Chronicle



"Majestic...epic...vital."
—The New York Times Book Review



From the #1 bestselling
author of *Midwives*



"Luscious, lush and languorously elegant."
— USA Today

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, free reading group guides, interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS VINTAGE BOOKS

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, August 18, at 8:30

BERNARD HAITINK conducting

STRAVINSKY — *Symphony of Psalms*

I. ♩ = 92 (Psalm 38, verses 13 and 14)
II. ♪ = 60 (Psalm 39, verses 2, 3, and 4)
III. ♩ = 48 — 𝅗𝅥 = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 25.

INTERMISSION

RAVEL — *Daphnis et Chloé* (complete)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

The Tanglewood Festival Chorus performance this evening is made possible, in part, by support from the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.



NOTES ON THE PROGRAM

Igor Stravinsky (1882-1971)
Symphony of Psalms

First performance: December 13, 1930, Orchestra and Chorus of the Brussels Philharmonic Society, Ernest Ansermet cond. *First BSO performance*: December 19, 1930, Serge Koussevitzky cond., Chorus of the Cecilia Society, Arthur Fiedler, dir. *First Tanglewood performance*: August 9, 1947, Robert Shaw cond., Festival Chorus. *Most recent Tanglewood performance*: August 24, 1996, Robert Shaw cond., Tanglewood Festival Chorus, John Oliver, cond. *The pianists at this performance are Vytas Baksys and Jonathan Bass.*

Symphony of Psalms was one of the works commissioned to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Stravinsky composed it at Nice and Charavines between January and August 15, 1930. The score bears the dedication (in French): "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." Serge Koussevitzky was to have conducted the world premiere with the Boston Symphony in December 1930, with a European premiere following a few days later in Brussels under the direction of Ernest Ansermet. But Koussevitzky fell ill, and the Boston performance was postponed, though Koussevitzky did allow the European performance, specified above, to take place. In this score Stravinsky completely eliminates upper strings (violins and violas). In addition to four-part chorus (Stravinsky preferred, but did not insist on, children's voices for the soprano and alto parts), the score calls for five flutes (fifth doubling piccolo), four oboes and English horn, three bassoons and contrabassoon, four horns, one small





Destination Imagination

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

trumpet in D and four trumpets in C, three trombones, tuba, timpani, bass drum, harp, two pianos, cellos, and double basses.

The Boston Symphony introduced new works before 1930, but it rarely commissioned them. Even before the turn of the century the orchestra gave the world premieres of many American works, mostly by Boston composers, and, of course, American premieres of the newest compositions from Europe. Serge Koussevitzky's decision to commission a group of new pieces from the leading composers of the day to celebrate the orchestra's first half-century began a tradition that continues to the present. Koussevitzky's invitation to celebrate the orchestra's anniversary produced such works as Hindemith's *Konzertmusik* for strings and brass, Roussel's Third Symphony, Copland's *Symphonic Ode*, Hanson's Second Symphony, and the work regarded by many as Stravinsky's greatest, the *Symphony of Psalms*.

Koussevitzky gave Stravinsky *carte blanche* in determining the form and character of his work. The composer was not interested in a traditional nineteenth-century symphony; he wanted to create a unique form that did not rely on custom but would nonetheless be a unified whole. He had had a "psalm symphony" in mind for some time and decided to develop this notion for the commission. His publisher, meanwhile, had expressed the hope that the new work would be something "popular."

As Stravinsky recalled: "I took the word, not in the publisher's meaning of 'adapting to the understanding of the people,' but in the sense of 'something universally admired,' and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental 'feelings.' The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way."

The passages that Stravinsky selected are the closing verses of Psalm 38, the opening verses of Psalm 39, and the whole of Psalm 150 in the Latin text of the Vulgate. (The Vulgate numbers almost all of the Psalms differently from the King James Version and all later translations used in the Protestant and Jewish traditions; in those translations, the texts of the first two movements come from Psalms 39 and 40, respectively. Psalm 150 has the same numbering in both systems.)

Stravinsky began by composing the fast sections of the last movement. Indeed, the repeated eighth-note figure heard on the words "Laudate Dominum" was the very first musical idea that suggested itself. This, followed by a breathtaking rapid triplet passage, is strikingly reminiscent of Jocasta's words "Oracula, oracula" in *Oedipus Rex*; the reminiscence of the earlier score suggests that in some ways the *Symphony of Psalms* fulfills the Christian implications of that humanistic opera based on a classical Greek drama.

After finishing that fast music, Stravinsky started at the beginning of the work. He took a motive from what he had already composed of the last movement—a pair of interlocked thirds—and derived from it the root musical idea of the whole score. The first movement, a cry of "Hear my prayer, O Lord," was composed "in a state of religious and musical ebullience." The orchestral introduction contains long-flowing lines (which prefigure the voice parts) and running sixteenth-note passages. When the chorus enters, the rhythmic background slows to a steady eighth-note pattern presenting explicitly the interlocked thirds that make up the root motive, over which the voices utter their plea, emphasizing the expressive semitone E-F. This has reminded many listeners of the Phrygian mode of plainchant, though Stravinsky disavowed any intention of recalling traditional church music. Nonetheless, the semitone rising and then falling again is an age-old emblem of lamentation and perfectly expresses the plea "Hear my prayer."

Following the increasingly intense prayer of the opening, the second movement represents the believer waiting for the Lord's response. Stravinsky called the movement "an upside-down pyramid of fugues." There is one fugue for the instruments stated at the outset by flutes and oboes, another for the chorus. A climactic choral passage in octaves ("He

has put in my mouth a new song") is accompanied by strettos of the instrumental fugue in sharply dotted rhythms and leads to the movement's conclusion in E-flat.

After the plea for aid and the testimony that God has put a new song into the singer's mouth, the last movement presents this new song. Stravinsky noted that, although he had begun working on the *Symphony of Psalms* with the fast music of the last movement, he could not compose the slow introductory section before writing the second movement because that introduction—"Alleluia"—is the answer to the prayer. The rest of the slow introduction was originally composed to the Slavonic words "*Gospodi pomiluy*," cast as a prayer to the Russian image of the infant Christ with orb and sceptre. It is extraordinarily elevated, stately music, with the voices and instruments suggesting the somber joyfulness of church bells ringing for a slow procession. The fast section—with its rushing triplets in brass and piano—was inspired by a vision of Elijah's fiery chariot climbing the heavens. At the end of all this energetic jubilation, the slower opening material comes back for a wonderfully intense quiet conclusion. The long phrases of the chorus carefully and repeatedly filling in the interval from E-flat down a minor third to C suggest that the conclusion will be in C minor. But as one last time the "new song"—"Alleluia"—is breathed out by the chorus, the orchestra calmly brings matters to a bright close by inserting E-natural—which produces the major mode—over the closing tonic C, a conclusion of overwhelming serenity in a timeless mood.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

STRAVINSKY "Symphony of Psalms"

I.

Exaudi orationem meam, Domine, et deprecationem meam; auribus percipe lacrymas meas.
Hear my prayer, O Lord, and my supplication: give ear to my tears.

Ne sileas, quoniam advena ego sum apud te, et peregrinus sicut omnes patres mei.
Be not silent: for I am a stranger with thee, and a sojourner as all my fathers were.

Remitte mihi, ut refrigerer priusquam abeam et amplius non ero.
O forgive me, that I may be refreshed, before I go hence, and be no more.

—*Psalms* 38: 13, 14

II.

Exspectans, exspectavi Dominum, et intendit mihi.
With expectation I have waited for the Lord, and he was attentive to me.

Et exaudivit preces meas, et eduxit me de lacu miseriae et de luto faecis.
And he heard my prayers, and brought me out of the pit of misery and the mire of dregs.

Et statuit super petram pedes meos, et direxit gressus meos.
And he set my feet upon a rock, and directed my steps.

Et immisit in os meum canticum novum, carmen Deo nostro.
And he put a new canticle into my mouth, a song to our God.

Videbunt multi, et timebunt, et sperabunt in Domino.
Many shall see, and shall fear: and they shall hope in the Lord.

—*Psalms* 39: 2, 3, 4

III.

Alleluia.
Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem magnitudinis ejus.
Laudate eum in sono tubae;
[laudate eum in psalterio et cithara.]
Laudate eum in tympano et choro;
laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus;
laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum!
Alleluia.

Alleluia.
Praise ye the Lord in his holy places;
praise ye him in the firmament of his power.
Praise ye him for his mighty acts;
praise ye him according to the multitude of his greatness.
Praise him with sound of trumpet:
[praise him with psaltery and harp.]
Praise him with timbrel and choir:
praise him with strings and organs.
Praise him on high sounding cymbals:
praise him on cymbals of joy:
let every spirit praise the Lord.
Alleluia.

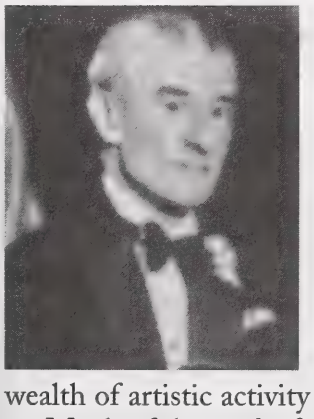
—*Psalms* 150

[Stravinsky omits the line in brackets.]

Maurice Ravel (1875-1937)
Daphnis and Chloé

First performance: June 8, 1912, Paris, Pierre Monteux cond., in a production by Serge Diaghilev's Ballets Russes. *First BSO performances of the complete score*: January 1955, Charles Munch cond., New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. *First Tanglewood performance of complete score*: August 11, 1979, Seiji Ozawa cond., Tanglewood Festival Chorus, John Oliver, cond. *Most recent Tanglewood performance of complete score*: August 25, 1996, Bernard Haitink cond., Tanglewood Festival Chorus.

The ballet *Daphnis et Chloé* is Ravel's longest and most ambitious work. Both his operas (*L'Enfant et les sortilèges* and *L'Heure espagnole*) are in a single act, and he preferred to work on Chopin's rather than on Wagner's scale. He was not exactly a miniaturist, but his consummate precision in matters of detail and technique spared him the need for a broad canvas or for any Mahlerian endeavor to search endlessly for the essence of his own ideas. They are perfectly formed and whole from the start.



In *Daphnis et Chloé*, though, he attempted the larger scale, and perhaps it is no surprise that the work is better known in the form of orchestral suites that divide it into sections of a more typically Ravelian dimension. It belongs to the most fertile period of his life and provides an invaluable glimpse not only of his incomparabale musicianship but also of the extraordinary wealth of artistic activity in Paris just before the Great War.

Much of the credit for this surge of creativity must be accorded to Serge Diaghilev, the Russian impresario who commissioned scores from Debussy, Ravel, Dukas, and Satie (to name only the French composers on his list) and who had a knack of throwing together collaborators in different spheres (painters, dancers, musicians) who could work enthusiastically together. But even without Diaghilev the age was teeming: the rapid expansion of orchestral technique at the turn of the century, the prosperity of the European capitals, and the sense of unstoppable cultural advance—all this came together to produce an artistic heritage which dwarfed the output of the rest of the twentieth century.

Diaghilev came to Paris in 1907 with some Russian concerts, in 1908 with Mussorgsky's

Boris Godunov, and in 1909 with the first season of the famous Ballets Russes. On each visit his ear was tuned in to local talent. Ravel was producing a series of masterpieces, mostly for piano or chamber ensemble, and although he completed the one-act opera *L'Heure espagnole* in 1907, it was not staged until 1911. Diaghilev can only have guessed at Ravel's sense of stagecraft at that time; perhaps he heard the orchestral *Rapsodie espagnole* in 1908. By 1909 he had brought together Ravel and Mikhail Fokin, his choreographer, and had commissioned a ballet.

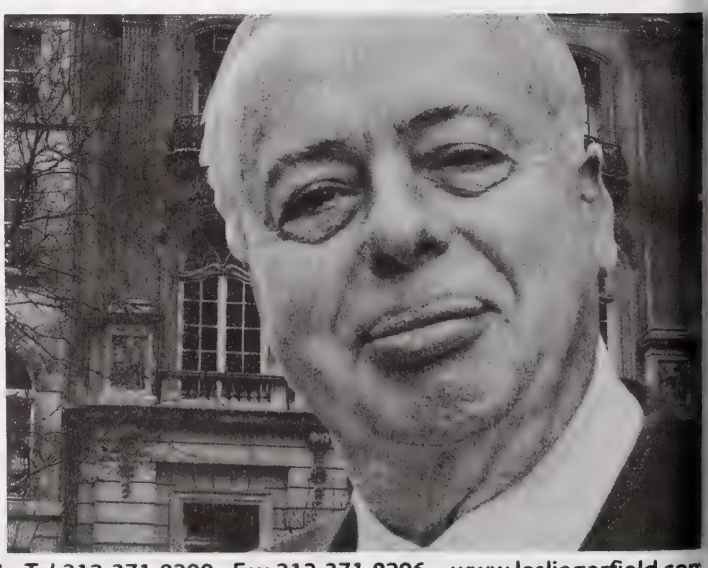
The proposed subject was a touchingly sensuous romance, "The Pastoral Loves of Daphnis and Chloé," attributed to Longus, a Greek author of the third century A.D. This story entered French literary consciousness in 1559 when Jacques Amyot translated it from Greek. Amyot's translation was reprinted in Paris in 1896. In June 1909 Ravel wrote: "I've just had an insane week: preparation of a ballet libretto for the next Russian season. Almost every night work until 3 a.m. What complicates things is that Fokin doesn't know a word of French, and I only know how to swear in Russian." Although Fokin is usually credited with the idea for the ballet, his ignorance of French suggests that the originator was more probably Diaghilev himself.

Despite Ravel's haste, it was to be three years before *Daphnis et Chloé* reached the stage. A piano draft was ready by May 1910 and was in fact published that year. The first orchestral suite was played by the Colonne Orchestra and published in 1911, presumably with Diaghilev's approval, and the full ballet was first staged at the Théâtre du Châtelet on June 8, 1912, with Karsavina and Nijinsky in the main parts, with décor by Bakst, and conducted by Monteux. There had been disagreements and delays, and Ravel's conception of an idealized Greece, based on eighteenth-century French paintings, clearly differed from Bakst's, although he later described Bakst's design for the second part as "one of his most beautiful." The dancers found the music unusually difficult to dance to and the production was notable for its "deplorable confusion," yet it was a triumph for the principal dancers and the music was recognized from the first as a masterpiece.

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)



Leslie J. Garfield & Co., Inc.

Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

Ravel liked to think he had written a "symphonic" score. He even called it a "choreographic symphony." He is certainly meticulous and inventive in his use of principal themes, the most prominent of which, with its characteristically prolonged second note, is heard at the beginning on the horn. But his primary purpose was to convey action and atmosphere. The score closely describes the stage action, which must largely be missed in concert performances, although the character of individual dances and ensembles is clear enough. Ravel calls on the full modern orchestra, with infinite resourcefulness in his use of string effects, harps, muted brass, alto flute and other rarities, a wide selection of percussion, and a wordless chorus. Nowhere is his orchestral brilliance more varied and more vivid than in *Daphnis et Chloé*. When the upper woodwinds are in full spate and the lowest instruments are firmly anchored to slow-moving bass notes, the characteristic sound of the late romantic orchestra is displayed at its richest.

The score is in three continuous parts with concerted dances and set pieces at intervals: in between are passages of action or "recitative" to convey the interaction of characters or events. The opening scene is a grotto in a woody landscape where young shepherds and shepherdesses gather round the figures of three nymphs carved in a rock. Daphnis and Chloé are childhood companions who learn jealousy first through the attentions of Dorcon, an oxherd. He and Daphnis compete for her by dancing: Dorcon's grotesque dance arouses derision, and Daphnis is left to discover the ecstasy of Chloé's kiss. Lyceion, a shepherdess (two clarinets), then tempts Daphnis and leaves him troubled.

A band of pirates approaches and they carry Chloé off. Daphnis, searching for her, finds her sandal and curses his ill-fortune. Suddenly the statues glow and come to life. The nymphs' solemn dance leads Daphnis to the god Pan.

A distant chorus covers a change of scene to the pirate camp where celebrations are in full swing. Bryaxis, the pirate chieftain, orders the prisoner Chloé to dance. In the middle of her dance she vainly attempts to flee, twice. Bryaxis carries her off, whereupon a mysterious atmosphere overtakes the scene and the pirates are pursued by cloven-hoofed followers of Pan, whose formidable image then appears. The pirates scatter and the scene returns to the grotto of the beginning for the famous dawn music. The shepherds have come to reunite Daphnis and Chloé. In gratitude the pair reenact the story of Pan and Syrinx (*pantomime*) and the ballet ends with the tumultuous *Danse générale*.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

ARTISTS

For a biography of **Bernard Haitink**, see page 22.

To read about the **Tanglewood Festival Chorus**, and for a list of chorus members, see page 8.

2001 Tanglewood

Tanglewood Music Center

Sunday, August 19, at 2:30

To benefit the Tanglewood Music Center

The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERTO ABBADO conducting

BERNSTEIN — *The Age of Anxiety*, Symphony No. 2 for piano and orchestra (after W.H. Auden's poem)

Part I

The Prologue (Lento moderato)
The Seven Ages (Variations 1-7)
The Seven Stages (Variations 8-14)

Part II

The Dirge (Largo)
The Masque (Extremely fast)
The Epilogue (Adagio—Andante—Con moto)

GIANLUCA CASCIOLA, piano

INTERMISSION

BERLIOZ — *Symphonie fantastique*, Episode from the life of an artist, Opus 14

Reveries, passions. Largo—Allegro agitato e appassionato assai—Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto—Allegro

This concert is made possible by generous endowments, established in perpetuity, by Dr. Raymond and Hannah H. Schneider, and an anonymous donor.

This concert is being recorded for delayed broadcast on National Public Radio.

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

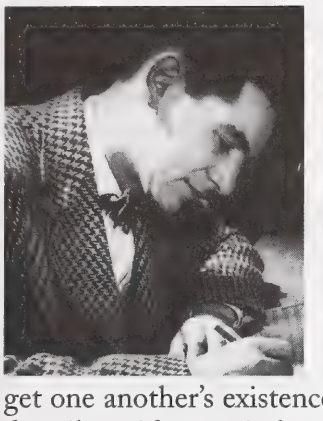
Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

Leonard Bernstein (1918-1990)
The Age of Anxiety, Symphony No. 2 for piano and orchestra
(after W.H. Auden's poem)

First performances: April 8 and 9, 1949, Boston Symphony Orchestra, Serge Koussevitzky cond., Leonard Bernstein, piano soloist. *First Tanglewood performance*: August 12, 1949 ("Tanglewood on Parade"), Koussevitzky cond., Bernstein, piano soloist. Note that Bernstein revised the work in 1965; it is the revised version that one hears today. *Most recent Tanglewood performance*: July 31, 1998, Robert Spano cond., John Browning, piano soloist.

Between July 1944 and November 1946, W.H. Auden wrote an extended poem (in print it runs eight pages) entitled *The Age of Anxiety*, subtitled "A Baroque eclogue." In it, three men and a woman—Quant, Malin, Emble, and Rosetta—meet in a New York bar,



where each has come to find a cure for boredom, loneliness, lack of purpose—or, if not a cure, a means of forgetting them. The poem follows their thoughts and their conversation—with interruptions from radio broadcasts of war news and commercial messages—through a long night, first in the bar itself, then moving to Rosetta's apartment, where the party continues, though the four individual participants become more and more isolated, even as they seek to end their rootlessness, through the attempt to find or accept a new faith. Finally, at dawn, Rosetta finds Emble passed out on her bed, while Quant and Malin say their goodbyes in the light of dawn on the streets and promptly forget one another's existence. The very title of Auden's poem has become an emblem to describe mid-twentieth-century life.

Leonard Bernstein was clearly taken with Auden's poem, which provides not only a title for this Symphony No. 2, but what must be called its plot. The published score contains an extended note in which the composer describes his astonishment at realizing, after the fact, how closely the music echoed the poem, which had been intended as no more than a general guide to its structure and expression. Long after completing the work, he claimed to have found details intended as purely musical gestures that were also unconscious references to the poem. Yet a detailed connection between poem and symphony may be a stumbling block for listeners. Certainly most composers who have written a programmatic description of their music have found that, ultimately, it gets in the way of the music. Though Bernstein retained his elaborate description in the revised score, he chose to rewrite the ending in a way that makes musical sense while breaking away from the letter of Auden's text. Throughout the work there is an elaborate solo piano part that makes the symphony a kind of piano concerto. In the original version, the piano was silent in the last section except for a single final chord. Bernstein had conceived this ending as the "phony faith" that the characters sought out; the pianist was to remain aloof

For the Tanglewood Music Center Orchestra
Harry Shapiro, *Orchestra Manager*
Sonya Knussen, *Assistant Orchestra Manager*
Martha Levine *and* Brian Casper, *Librarians*
Jason Macy, *Stage Manager (Ozawa Hall)*

from that self-serving search, except for "a final chord of affirmation at the end."

But the more he considered his composition as a work of music rather than as the expression of a poem, Bernstein came to realize that the ending simply didn't work. In a concerto-like piece, the piano's natural function is to have a dialogue, to set up a contrast, with the orchestra. So the program went out the window in recognition of the musical requirements.

Despite this significant change of heart, Bernstein has effectively projected much of the poetic "narrative" of *The Age of Anxiety* in musical terms. The first half of the score, after a prologue, consists of two sets of seven variations each, corresponding to Auden's "Seven Ages" and "Seven Stages." These never take a simple theme as the basis of the variations; they consist, rather, of fourteen brief, contrasting sections, each of which grows out of some idea in the preceding passage and generates another idea that will lead to the next section.

Not surprisingly, the rhythm and melodic character of many of these ideas are closely related to the sounds of '40s swing and jazz, precisely the sounds that would have been heard on the radio in the bar where the four characters congregate and would best symbolize the spirit of the age. In addition, they mirror the nervous and hectic pace of modern urban life. There is, however, a striking exception at Variation VIII, the first of the "Seven Stages," where the poem speaks of remoteness and hints of distant times and places. Here

bsc
barrington stage company
Artistic Director, Julianne Boyd



1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht, Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

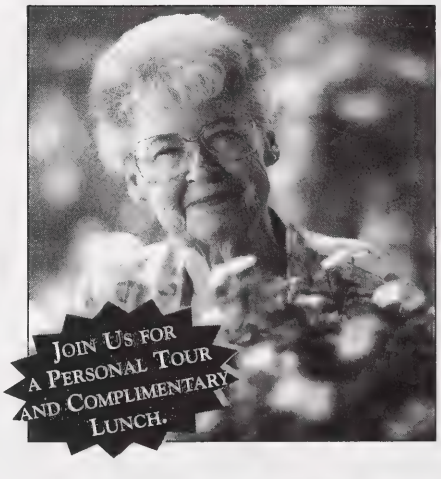
2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun.

THE VILLAGE AT LAUREL LAKE
ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE
(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

Bernstein casts the section in a broad 3/2 with a flowing melody in quarters and eighths over a stately bass line moving in half-notes. One can scarcely avoid hearing in this passage the echo of a "remote" dance style from a distant time and place, the Baroque sarabande.

The second part of the score, dealing with the four characters' departure from the bar and their increasingly pointless and empty party at Rosetta's place, combines elements of a twelve-tone row (from which evolves the theme of the Dirge), hectic and varied jazz figures in different moods (*The Masque*), and the final breaking-up of the party at dawn in a renewed search for positive values.

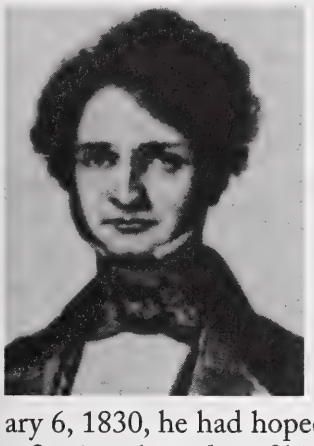
—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Hector Berlioz (1803-1869)
Symphonie fantastique, Episode from the life of an artist, Opus 14

First performance: December 5, 1830, Paris, François-Antoine Habeneck cond. *First BSO performance*: December 1885, Wilhelm Gericke cond. (though the waltz by itself had already been played by the BSO under Georg Henschel in December 1883 and under Gericke in October/November 1884). *First Tanglewood performance*: August 8, 1948, Eleazar de Carvalho cond. *Most recent Tanglewood performance*: August 16, 1991, Seiji Ozawa cond.

On December 9, 1832, in true storybook fashion—and as vividly recounted in his own *Memoirs*—Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. The unfortunate but true conclusion to this seemingly happy tale is that Berlioz and his "Henriette," as he called her, were formally separated in 1844.*



Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters but they did not meet. By February 6, 1830, he had hoped to begin his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal passion," but his creative capabilities remained paralyzed until that April, when gossip (later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches' sabbath whose depiction makes up the last movement of the *Symphonie fantastique*. The work had its first performance on December 5, 1830, paired on a concert with Berlioz's Prix de Rome-winning cantata *La Mort de Sardanapale*, which represented his fourth attempt at that prize.

Before Berlioz returned to Paris from Rome (where he was required to live and study while supported by his Prix de Rome stipend) in November 1832, he had subjected the second and third movements of his symphony to considerable revision. At the fateful concert of December 9, 1832, the *Fantastique* was paired with its sequel, the now virtually unknown *Lélio, or The Return to Life*, the "return" representing the artist's awakening to his senses from the opium dream depicted in the *Symphonie fantastique*'s program. Berlioz,

*As Michael Steinberg has written, "Her French was roughly on the level of his English. The whole business was a disaster." By the time they separated, "Smithson had lost her looks, and an accident had put an end to her career. She died in 1854, an alcoholic and paralyzed."

PROGRAM
of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I—REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II—A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III—SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches** in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV—MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V—DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

*A *ranz des vaches* is defined in The New Grove as "a Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows." Other famous examples figure in the last movement of Beethoven's *Pastoral* Symphony, the overture to Rossini's *William Tell*, and the third act of Wagner's *Tristan und Isolde*. —M.M.

overwhelmed by the coincidence of Harriet's being back in Paris at the same time, successfully conspired to provide her with a ticket to the concert; and so it was, when the speaker in *Lélio* declaimed the line "Oh, if only I could find her, the Juliet, the Ophelia, for whom my heart cries out...," that Harriet found herself as taken with Berlioz as he with her.

And what of the music itself? Though he ultimately came to feel that the titles of the individual movements spoke well enough for themselves, the composer originally specified that his own detailed program—a version of which appears on the previous page—be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program's opening paragraph, with its reference to the symphony's principal musical theme:

> A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe*, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement's Allegro section, the melody in fact having been lifted by the composer from his own 1828 cantata *Herminie*, which took second prize in his second attempt at the Prix de Rome.* In his score, Berlioz calls for a repeat of this section, presumably to ensure that the *idée fixe* be properly implanted in the ear, and mind, of his listeners. Its appearance "everywhere" in the course of the symphony includes a ball in the midst of a brilliant party (for sheer atmosphere, one of the most extraordinarily beautiful movements in Berlioz's orchestral output); during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist's last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold, whose characterization by Berlioz as "now somber and ferocious, now brilliant and solemn" suggests a more generally grim treatment than this music, played to death as an orchestral showpiece, usually receives); and during his posthumous participation in a wild witches' sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a "devilish orgy" whose diabolically frenzied climax combines the *Dies irae* from the Mass for the Dead with the witches' round dance.

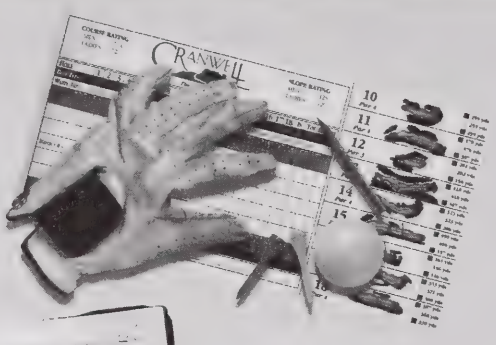
Today, 170 years after its first performance, it is easy to forget that when the *Symphonie fantastique* was new, Beethoven's symphonies had just recently reached France, Beethoven himself having died only in 1827, just half a year before the twenty-five-year-old Berlioz first saw Harriet Smithson. And Berlioz's five-movement symphony, with its much more specific programmatic intent, is already a far cry even from Beethoven's own

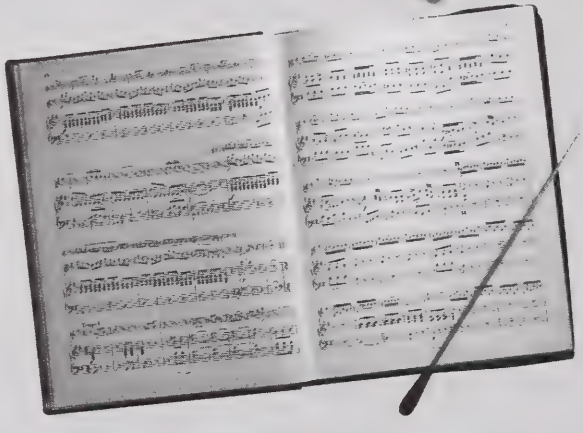
*Berlioz had originally used the violin melody heard at the very start of the first movement's introductory Largo for a song written years before, while under the influence of another, much earlier infatuation; the composer characterized this melody as "exactly right for expressing the overpowering sadness of a young heart first caught in the toils of a hopeless love."

The March to the Scaffold is another instance in the *Symphonie fantastique* of Berlioz's drawing upon preexisting music: this was composed originally for his unfinished opera *Les Francs-juges* of 1826. To suit his purpose in the *Fantastique*, the composer simply added a statement of the *idée fixe* to the end of the march—truncating it abruptly as the executioner's hand brings a conclusive halt to the protagonist's thoughts.

Finally, thanks to the 1991 rediscovery in manuscript of Berlioz's early, unpublished *Messe solennelle*, we also know that music from the *Gratias* of that work was reshaped for use in the *Fantastique*'s Scene in the Country, just as other ideas from the *Messe solennelle* would find their way into Berlioz's *Requiem*, *Benvenuto Cellini*, and *Te Deum*.

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.
FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining—complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

Pastoral Symphony of 1808. David Cairns, whose translation of Berlioz's *Memoirs* is the one to read, has written that "Berlioz in the 'Fantastic' symphony was speaking a new language: not only a new language of orchestral sound...but also a new language of feeling, ...the outward and visible sign of which was the unheard of fastidiousness with which nuances of expression were marked in the score."

Countless aspects of this score are representative of Berlioz's individual musical style. Among them are his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick (and equally characteristic) juxtaposition of contrasting harmonies, as in the rapid-fire chords near the end of the March; the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of the Scene in the Country, the drums, used to create distant thunder (with four players specified) at the end of that same Scene, and then immediately called upon to chillingly different effect at the start of the March, or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches' Sabbath; and his precise concern with dynamic markings (e.g., a clarinet solo in the Scene in the Country begins at a *pppp* dynamic, the sort of marking we normally associate with such much later composers as Tchaikovsky or Mahler). And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works—*Roméo et Juliette*, *The Damnation of Faust*, the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

—Marc Mandel

Program note copyright ©Marc Mandel

GUEST ARTISTS

Roberto Abbado



Conductor Roberto Abbado is in demand for both orchestral and opera engagements. In the United States he has established relationships with orchestras and opera companies including the Boston Symphony, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, National Symphony, and New York's Metropolitan Opera. Equally important are his European credits, including La Scala, the Vienna State Opera, Maggio Musicale Fiorentino, Paris Opera, the Orchestra Sinfonica Nazionale della RAI, the Swedish Radio Orchestra, the Dresden Staatskapelle, and the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, to name a few. Mr. Abbado's 2000-01 season showcases his command of various composers and styles. Of special note were his debuts with the New York Philharmonic in February 2001 and with the Los Angeles Philharmonic in April. Other engagements this season have included the Gürzenich Orchestra/Cologne Philharmonic and the Teatro Metastasio in Europe, return appearances with the St. Paul Chamber Orchestra and Philadelphia Orchestra, Australian appearances with the Adelaide Symphony and Sydney Symphony, and concerts with the Minnesota Orchestra. Also this season he appears with the symphony orchestras of Atlanta, Houston, Toronto, and San Francisco. Additional performances this spring include the Orchestra of the Maggio Musicale Fiorentino, Camerata Musicale di Prato, the NDR Orchestra, and the Bamberg Symphony. Mr. Abbado records for BMG on the RCA Victor Red Seal label. His discography on that label includes Bellini's *I Capuleti e i Montecchi* (named "Pick of the Month" by BBC Magazine); Rossini's *Tancredi* (which received the "Echo Klassic Deutscher Schallplattenpreis" of the Deutsche Phono Akademie as the Best Opera Production of 1997); Donizetti's *Don Pasquale* with Renato Bruson, Eva Mei, Frank Lopardo, and Thomas Allen; Puccini's *Turandot* with Eva Marton, Ben Heppner, and Margaret Price; a disc of ballet music from Verdi operas; the two Liszt piano concertos with soloist Gerhard Oppitz; a collection of tenor

arias with Ben Heppner, and a disc of opera scenes with soprano Carol Vaness. For Decca he has recorded an album of "Verismo Arias" with Mirella Freni. Mr. Abbado's first opportunity to conduct a group of musicians came at age fifteen. Following studies in Italy with Franco Ferrara, the twenty-three-year-old Abbado led his first opera performance, Verdi's *Simon Boccanegra*, with Bruson, Siepi, and Ligabue. He soon found himself in demand for productions across Europe. During the next six years he made his debuts at La Scala, the Vienna Staatsoper, La Fenice in Venice, Zurich Opera, Deutsche Oper Berlin, and in the opera houses of Florence, Rome, and Bologna, while simultaneously developing his orchestral career with such orchestras as the Bamberg Symphony and the Münchner Rundfunkorchester, of which he was chief conductor from 1991 to 1998. He made his North American concert debut in 1991 with the Orchestra of St. Luke's at Lincoln Center, followed by his successful Metropolitan Opera debut in 1994 with *Adriana Lecouvreur*. Mr. Abbado made his Boston Symphony debut in November 1998 and his Tanglewood debut in July 1999.

Gianluca Cascioli



Italian pianist Gianluca Cascioli's career was launched with his victory at the 1994 Umberto Micheli International Piano Competition before a jury that included Luciano Berio, Elliott Carter, Maurizio Pollini, and Charles Rosen. The first of his several Deutsche Grammaphon releases followed, along with invitations from many leading European orchestras. Mr. Cascioli has appeared with the Mahler Jungendorchester under Claudio Abbado, the Mozarteum Orchestra at the Salzburg Festival, the Royal Philharmonic under Daniele Gatti, the Gulbenkian Festival Orchestra in Lisbon, the Zurich Tonhalle Orchestra, the Santa Cecilia Orchestra (both in Rome under Yuri Temirkanov and on tour in Berlin, China, and Japan under Myung-Whun Chung), and the Orchestra della Toscana under Umberto Benedetti Michelangeli on tour in South America. He has appeared at several major festivals, including the Evian Festival (where he played in a trio with Mstislav Rostropovich and Frank Peter Zimmermann), the Wallonie Festival, the Pollença Festival, and the Klavierfestival Ruhr. Other performances have taken him to Athens, Barcelona, Frankfurt, London, Madrid, Munich, Paris, and Vienna, as well as to all of the major Italian venues. In January 1999 Mr. Cascioli made his debut in the United States with the Saint Paul Chamber Orchestra and Roberto Abbado, who invited him to play with the Boston Symphony and the San Francisco Symphony under his baton. Engagements for the 2000-01 season include recitals in Utrecht and in the major German venues. In November 2000 Mr. Cascioli toured Japan with the Berlin Philharmonic and Claudio Abbado, with whom he also appeared in Rome and Vienna. In January 2001 he performed Prokofiev's Fifth Concerto, conducted by Mstislav Rostropovitch, on a tour of Spain. In February he returned to the Concertgebouw for Bartók's Second Concerto with Peter Eötvös conducting. This past June he participated in a chamber music series with Mr. Rostropovitch, Maxim Vengerov, and Yuri Bashmet. Mr. Cascioli's first compact disc, offered by Deutsche Grammophon to the winner of the Micheli Competition, was released in 1995 and features works by Beethoven, Schoenberg, Webern, Ligeti, and Boulez. A second recording, with works by Bach, Busoni, and Falla, followed, and in September 1999 he recorded music of Beethoven with the Berlin Philharmonic and Claudio Abbado. Gianluca Cascioli was born in Turin in 1979. Since 1991 he has attended the "Incontri col Maestro" Piano Academy in Imola, studying with Franco Scala and Piero Rattalino. He also studies composition at the Giuseppe Verdi Conservatory in Turin. Mr. Cascioli made his Boston Symphony debut in November 1999, performing Mozart's C major piano concerto, K.467, with Roberto Abbado conducting. This is his Tanglewood debut.

2001 TANGLEWOOD MUSIC CENTER

Violin

Jocelyn C. Adelman, Arlington, VA
Mr. and Mrs. Robert A. Goodman Fellowship
Ala Benderschi, Kishinev, Moldovia
Max Winder Memorial Fellowship
Jennie S. Choi, San Diego, CA
Charles E. Culpeper Foundation Fellowship
Gillian Clements, Chapel Hill, NC
Eunice Cohen Memorial Fellowship
Elizabeth George, Englewood, CO
Harry and Marion Dubbs Fellowship
Mayumi Hasegawa,Osaka, Japan
Harry and Mildred Remis Fellowship
Lin He, Shanghai, P.R. China
Stanley Chapple Fellowship
Emily Ho, Porterville, CA
Rapaporte Foundation Fellowship
Anne Huter, New York, NY
Tanglewood Music Center Fellowship
Solomiya Ivakhiv, Philadelphia, PA
Honorable and Mrs. Peter H.B. Frelinghuysen Fellowship
Meghan Jones, Minneapolis, MN
Morris A. Schapiro Fellowship
Hana H. Kim, New York, NY
Clarice Neumann Fellowship
Nelly Kim, University Place, WA
Susan Morse Hilles Fellowship
Romina Kostare, Tirana, Albania
Miriam and S. Sidney Stoneman Fellowship
Oana Lacatus, Romania
Trust for Mutual Understanding Fellowship
Wayne Lin, Green Bay, WI
Alfred E. Chase Fellowship
Lisa Liu, Bloomsburg, Pa
Juliet Esselborn Geier Memorial Fellowship/ Jerome Zipkin Fellowship
Elizabeth Mahler, Amherst, NY
Country Curtains Fellowship
Grace Oh, Glendale, CA
Edward G. Shufro Fund Fellowship
Caroline Pliszka, Spring, TX
Gerald Gelbloom Memorial Fellowship/ Mr. and Mrs. Jay Marks Fellowship
Sarah Pratt, Listowel, Ontario, CA
Stephen and Persis Morris Fellowship
Marc Rovetti, Hartford, CT
Philip and Bernice Krupp Fellowship
Sayaka Takeuchi, Tokyo, Japan
Tanglewood Music Center Fellowship
Rira Watanabe, Tokyo, Japan
Dorothy and Montgomery Crane Scholarship/ William Crofut Family Scholarship
Bei Zhu, Xian, Shannxi, China
Tanglewood Music Center Fellowship
Yonah Zur, Jerusalem, Israel
Lola and Edwin Jaffe Fellowship
Liza Zurlinden, San Francisco, CA
Luke B. Hancock Foundation Fellowship

Viola

Mark Berger, Gibbon, MN
Dr. John Knowles Fellowship
Kimberly Buschek, Pittsburgh, PA
Albert L. and Elizabeth P. Nickerson Fellowship
I-Chun Chiang, Tainan City, Taiwan
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
Michael Angelo Larco, New York, NY
James A. Macdonald Foundation Fellowship
Li Li, Shenyang, Liaoning, P.R. China
Starr Foundation Fellowship
Robert Meyer, Houston, TX
Mr. and Mrs. Gerald Rauch Fellowship/ Ethel Barber Eno Scholarship
Josep Puchades, Valencia, Spain
Harold G. Colt Jr. Memorial Fellowship
Sarah S. Sutton, Whitstable, Kent, United Kingdom
Athena and James Garivaltis Fellowship
Anna Szász, Budapest, Hungary
Trust for Mutual Understanding Fellowship
Michael T. Vannoni, Bay Shore, NY
Charles L. Read Foundation Fellowship
Jonathan Vinocour, Rochester, NY
Darling Family Fellowship
Emily Watkins, Springfield, MO
Dr. Robert M. Crowell Fellowship/June Ugelow Fellowship

Cello

Erin Breene, Adams, WI
James V. Taylor and Caroline Smedvig Fellowship
Guy Fishman, Westborough, MA
Channing and Ursula Dichter Fellowship/ WCRB Fellowship
Keira Fullerton, Toronto, ON, Canada
Naomi and Philip Kruvant Fellowship/ Mr. and Mrs. Robert Remis Fellowship
Tomoko Fujita, Port Jefferson, NY
Edward S. Brackett, Jr. Fellowship
Alexei Yupanqui Gonzales, Andover, MA
Helene R. and Norman L. Cahners Fellowship/Lucy Lowell (1860-1949) Fellowship
Mara Kronick, Palo Alto, CA
Northern California Fellowship
I-Wen Lin, Tainan, Taiwan
Wilhelmina C. Sandwen Memorial Fellowship
Valdine Ritchie, Winnipeg, Manitoba, Canada
Morningstar Family Fellowship
Katherine Schultz, Amarillo, TX
Carolyn and George R. Rowland Fellowship
Carolina Singer, Jerusalem, Israel
Haskell and Ina Gordon Fellowship
Ru-Pei Yeh, Taipei, Taiwan
Anna Sternberg & Clara J. Marum Fellowship
Susan Yun, Acton, MA
John F. Cogan, Jr., Fellowship

Bass

Kristen Bruya, Missoula, MT
Red Lion Inn Fellowship

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last. HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation



THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986

5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

David Campbell, Sydney, N.S.W, Austrialia
Ruth S. Morse Fellowship
Joseph H.Conyers, Savannah, GA
George and Ginger Elvin Fellowship
Dacy Gillespie, Mobile, AL
Claire and Millard Pryor Fellowship
Sarah Hogan, St. Louis, MO
Annette and Vincent O'Reilly Fellowship
Benjamin Levy, Denver, CO
Pokross/Fiedler/Wasserman Fellowship
Paul M. Reich, Akron, OH
Jan Brett and Joe Hearne Fellowship

Flute
Michael Gordon, Glocester, RI
Tappan Dixey Brooks Memorial Fellowship
Riona O'Duinnin, County Louth, Ireland
Housatonic Curtain Company Fellowship
Min Park, London, England
Selma Pearl and Susan and Richard Grausman Fellowship
Marisela Sager, Vista, CA
Miriam and S. Sidney Stoneman Fellowship

Oboe
Ana-Sofia Campesino, Boston, MA
Steinberg Fellowship/
Augustus Thorndike Fellowship
Demetrios J. Karamintzas, Poughkeepsie, NY
William F. and Juliana W. Thompson Fellowship
Machiko Ogawa, Okazaki, Aichi, Japan
Fernand Gillet Memorial Fellowship
Katherine Young, Lancaster, OH
Tanglewood Music Center Fellowship/
Edward G. Shufro Fund Fellowship

Clarinet
Bharat Chandra, Overland Park, KS
Ushers/Programmers Instrumental Fellowship
Honoring Bob Rosenblatt
Ixi Chen, Sunnyvale, CA
Daphne Brooks Prout Fellowship
Patrick Hanudel, Fairlawn, OH
Sydelle and Lee Blatt Fellowship
Gregory Williams, St. Louis, MO
Caroline Grosvenor Congdon Memorial Fellowship

Bass Clarinet
Louis DeMartino, Staten Island, NY
Susan Kaplan and Ami Trauber Fellowship

Bassoon
Nisha Ewing, Cleveland, OH
Robert G. McClellan, Jr. &
IBM Matching Grants Fellowship
Benjamin Greanya, Plymouth, MI
William R. Housholder Fellowship/
Sherman Walt Memorial Fellowship
Kathy Kvitek, Blandford, MA
BSAV/Carrie L. Peace Fellowship
Julia Lockhart, Calgary, AB, Canada
Evelyn S. Nef Fellowship

Horn
Kelly Daniels, Dexter, MI
Donald Law Fellowship
Gabrielle Finck, Chesterton, IN
Clowes Fund Fellowship
Fritz Foss, Glen Ellyn, IL
Taco Inc. Fellowship
Austin Hitchcock, Toronto, ON, Canada
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship
Benjamin Kinsman, Wolfville, Nova Scotia, Canada
Marion Callanan Memorial Fellowship/
Dale and Anne Fowler Fellowship
Miguel Angel Quiros, Seville, Spain
Annette and Vincent O'Reilly Fellowship

Trumpet
Steven Banzaert, Malibu, CA
Armando A. Ghitalla Fellowship
Thomas M. Cupples, Boston, MA
Arthur and Barbara Kravitz Fellowship
Adam Luftman, Longmeadow, MA
Bay Bank/BankBoston Fellowship
Lee Germain Smith, Conway, AR
Andre Côme Memorial Fellowship
Andrew Sorg, Piscataway, NJ
Ruth and Jerome Sherman Memorial Fellowship/
Mr. and Mrs. J. Arthur Goldberg Fellowship

Trombone
Fredi Sonderegger, Herisan, Switzerland
Anonymous Fellowship
Gregory Spiridopoulos, Boston, MA
Ann and Gordon Getty Foundation Fellowship
Unai Urrecho, Basque, Spain
Frederic and Juliette Brandi Fellowship

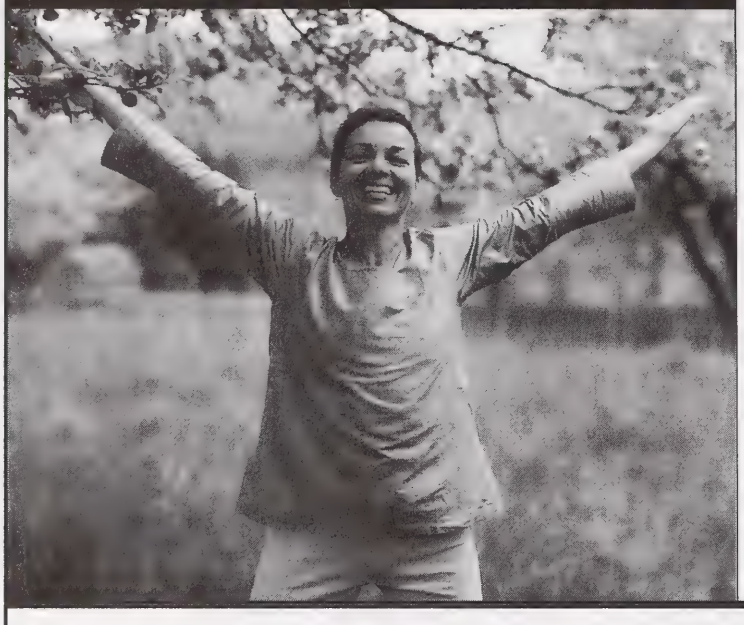
Bass Trombone
Kris Cusato-Wolfe, Narberth, PA
Leo L. Beranek Fellowship/
Kandell Family Fellowship

Tuba
Tom McCaslin, Regina, Saskatchewan, Canada
Robert and Luise Kleinberg Fellowship

Harp
Bridget Kibbey, Findlay, OH
Mr. and Mrs. Belvin Friedson Fellowship/
Kathleen Hall Banks Fellowship
Calista McKasson, Tacoma, WA
John and Susanne Grandin Fellowship

Timpani/Percussion
Daniel Bauch, Boxborough, MA
Theodore Edson Parker Foundation Fellowship
Jonathan Bisesi, Buffalo, NY
Judy Gardiner Fellowship
Michael C.Y. Chang, Newton, MA
Mr. and Mrs. Renke Thye Fellowship
Greg Cohen, St. Louis, MO
Barbara Lee/Raymond E. Lee Foundation Fellowship
Dinesh W. Joseph, Cleveland, OH
Surdna Foundation Fellowship
Valerie Krob, Ft. Collins, CO
Bill and Barbara Leith Fellowship
Samuel Soloman, Sharon, MA
Bill and Barbara Leith Fellowship

Experience Kripalu — the ultimate retreat for body & soul



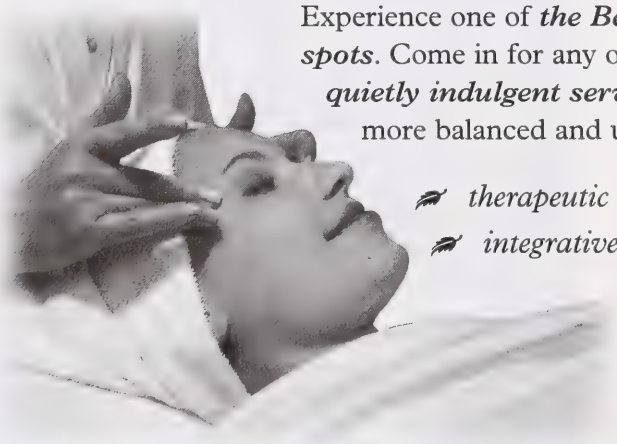
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY
888-738-1822

Kripalu Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

Piano

Lydia Andreeva, Sofia, Bulgaria
Daniel and Shirlee Cohen Freed Fellowship

Hsing-Ay Hsu, New Haven, CT
Baldwin Piano and Organ Company Fellowship

Su-Yen Jeon, Seoul, Korea
R. Armory Thorndike Fellowship/
Felicia Montealegre Bernstein Fellowship

Molly Morkoski, New York, NY
Stephanie Morris Marryott &
Franklin J. Marryott Fellowship

Ralph van Raat, Bussum, Holland
Netherland-America Foundation Fellowship

Michelle Schumann, Calgary, AB, Canada
Billy Joel Keyboard Fellowship

Michael Sheppard, Baltimore, MD
Stokes Fellowship

David Wärn, Lund, Sweden
Lenore S. and Alan Sagner Fellowship/
English Speaking Union Fellowship

Voice

Glenn Alamilla, Philadelphia, PA
Peter L. Buttenwieser Fellowship

Jane McGregor Archibald, Toronto, ON, Canada
Harold and Thelma Fisher Fellowship

Eudora Brown, Santa Barbara, CA
Frelinghuysen Foundation Fellowship

Mark Chaundy, London, United Kingdom
William Randolph Hearst Foundation Fellowship

Alan Corbishley, Kamloops, British Columbia, Canada
Hannah and Raymond Schneider Fellowship

Bruno Cormier, Cheticamp, Nova Scotia, Canada
Lia and William Poorvu Fellowship

Amanda Crider, New York, NY
Stuart Haupt Scholarship/Eugene Cook Scholarship

William Ferguson, Richmond, VA
Wilmer and Douglas Thomas Fund Fellowship

Jason Henry Ferrante, Dundalk, MD
Pearl and Alvin Schottenfeld Fellowship
Cynthia L. Spark Scholarship

Martha Angeline Guth, Toronto, ON, Canada
Bernice and Lizbeth Krupp Fellowship

Daniel Hoy, Stroudsburg, PA
Tanglewood Music Center Fellowship

Valerie MacCarthy, New York, NY
Mary H. Smith Scholarship/
Miriam Ann Kenner Memorial Scholarship

Allyson McHardy, Toronto, ON, Canada
Aso and Arlene Tavitian Fellowship

Lynne McMurtry, Vernon, BC, Canada
Arnold Golber Fellowship/
Mr. and Mrs. David B. Arnold Jr. Fellowship

Andrew Lepri Meyer, Wilmington, DE
Rita Meyer Fellowship

Shannon Mercer, Toronto, ON, Canada
Robert S. Kahn Fellowship/
Berkshire Life Insurance Company Fellowship

Dann Mitton, Toronto, ON, Canada
Patricia Plum Wylde Fellowship/
Stuart and Suzanne Hirshfield Fellowship

Erika Rauer, Dover, DE
Bessie Pappas Fellowship

Tracy Rhodus, Houston, TX
Mr. and Mrs. William F. Allen Jr. Fellowship/
Abby and Joe Nathan Fellowship

Erin Elizabeth Smith, Austin, TX
Ushers/Programmers Harry Stedman
Vocal Fellowship

Jason Switzer, Fullerton, CA
Edwin & Elaine London Family Fellowship

Mark Uhlemann, Wilmette, IL
Rosamund Sturgis Brooks Memorial Fellowship

Randall Umstead, Olathe, KS
Richard F. Gold Memorial Scholarship/
Leah Jansizian Memorial Scholarship/
Andrall and Jeanne Pearson Scholarship

Shannon Melody Unger, Cincinnati, OH
Jane W. Bancroft Fellowship

Hugo A. Vera, El Paso, TX
Steve and Nan Kay Fellowship

D. Renard Young, Philadelphia, PA
Nat Cole Memorial Fellowship/
Tisch Foundation Scholarship

Vocal Pianists

James Bourne, Toronto, Ontario, Canada
Paul Jacobs Memorial Fellowship

Alison d'Amato, East Boston, MA
Brookline Youth Concerts Awards Committee
Fellowship

Caleb Harris, Gruver, TX
Marie Gillet Fellowship

David Santos, Lisbon, Portugal
Leonard Bernstein Fellowship

Michael Schuetze, Dresden, Germany
Mr. and Mrs. Vincent J. Lesunaitis Fellowship/
Dr. Marshall N. Fulton Memorial Fellowship

Kinza Tyrrell, Victoria, BC, Canada
Peggy Rockefeller Memorial Fellowship

Composition

Gordon Beeferman, Brooklyn, NY
DeWitt Wallace-Reader's Digest Fund Fellowship

Oscar Bettison, The Hague, The Netherlands
Velmans Foundation Fellowship

Rafael A. Hernandez, III, Virginia Beach, VA
Margaret Lee Crofts Fellowship

David T. Little, Blairstown, NJ
ASCAP Foundation Leonard Bernstein Composer
Fellowship

Florian Maier, Landshut, Germany
Tanglewood Music Center Fellowship

Arlene Elizabeth Sierra, New York, NY
Otto Eckstein Family Fellowship

Dmitri Tymoczko, Berkeley, CA
Leonard Bernstein Fellowship

Conducting

Ludovic Morlot, Paris, France
Seiji Ozawa Fellowship

Toshiaki Murikami, Kawasaki, Japan
Edward and Joyce Linde Fellowship/
Maurice Abravanel Scholarship

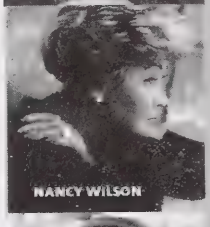
Librarian

Brian Casper, Schenectady, NY
C. D. Jackson Fellowship

AUGUST 31 – SEPTEMBER 2

Tanglewood Jazz Festival 2001







Friday, August 31
8pm *Ozawa Hall*
Chuck Mangione and New York Voices

Saturday, September 1
1:30pm *Ozawa Hall*
The John Pizzarelli Trio and Jane Monheit

Saturday, September 1
7pm *Shed*
Nancy Wilson with the Big Band Diva
Spyro Gyra
Ahmad Jamal

Sunday, September 2
1:30pm *Ozawa Hall*
Sonny Rollins

Sunday, September 2
7pm *Shed*
George Benson
Poncho Sanchez
Nicholas Payton and the Louis Armstrong Centennial Celebration Band

Ticket Prices: $13–$51
Special Jazz Packages *Lawn Package*: $75 five concerts, lawn seating
Jazz Circle Package: $90 two evening concerts, shed seating

TICKETS ON SALE NOW! Call SymphonyCharge at (888) 266-1200, or Ticketmaster at (800) 347-0808, or order online at ***www.bso.org***. For tourist information and reservations call (800) 237-5747. *All programs and artists subject to change.*

JAZZIZ



2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Sunday, August 19, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

ANDRÉ PREVIN, piano
DAVID FINCK, double bass

A JAZZ EVENING WITH ANDRÉ PREVIN AND DAVID FINCK

Selections to be announced from the stage

André Previn plays the Bösendorfer piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

ARTISTS

André Previn



Conductor, composer, and pianist André Previn is one of the most distinguished musicians of our time. In recent years, his achievements have won him honors including Germany's Commander's Cross of the Order of Merit, a Kennedy Center Honor for Lifetime Achievement, a Grammy Award, *Musical America*'s Musician of the Year, and the Grand Prix du Disque for the recording of his opera *A Streetcar Named Desire*. In the 2002-03 season, Mr. Previn will begin a four-year term as Music Director of the Oslo Philharmonic. He is a frequent guest of the world's major orchestras both in concert and on recordings, appearing annually with the Vienna Philharmonic, both in Vienna and at the Salzburg Festival, as well as the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, and San Francisco Symphony orchestras, to name a few. Mr. Previn has held the chief artistic posts with such orchestras as the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony Orchestra, and Houston Symphony Orchestra. During the 2001-02 season, Mr. Previn will conduct the New York Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, London Symphony (including a tour of Spain and a European tour with Anne-Sophie Mutter), Dresden Staatskapelle, Vienna Philharmonic, and Boston Symphony orchestras. In January 2002, he will conduct Brahms's *A German Requiem* with the Orchestra of St. Luke's in Carnegie Hall and with the Pittsburgh Symphony. In March 2002, he will conduct the Boston Symphony Orchestra in the world premiere of his Violin Concerto, a BSO commission, written for Anne-Sophie Mutter. Mr. Previn's season will also include a program of his songs and chamber music at the Kennedy Center in Washington, D.C. In 1998 he conducted his first opera, *A Streetcar Named Desire*, in its premiere performances in San Francisco with Renée Fleming as Blanche Dubois. The opera, with a libretto by Philip Littell based on Tennessee Williams's play, was subsequently telecast on PBS and recorded for Deutsche Grammophon with the composer conducting. In January 2001, Mr. Previn conducted the premiere of the "semi-staged" version of *Streetcar* with the Pittsburgh Symphony Orchestra. In December 2001, the opera will have

its European premiere at the Opéra du Rhin in Strasbourg.

In his early days, while actively interested and engaged in jazz, Mr. Previn played with such artists as Billie Holiday, Benny Goodman, Shelly Manne, Dizzy Gillespie, and Ella Fitzgerald. He was also active as writer and arranger for Count Basie, Woody Herman, and Benny Goodman, as well as for a great many of the day's singers. More recently, after a long hiatus from his jazz activities, Mr. Previn has begun performing and recording jazz regularly with bassist David Finck. He has also made several recordings with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. In addition, the André Previn Jazz Trio has toured Japan, North America, and Europe. Mr. Previn's recent jazz releases on Deutsche Grammophon include "We Got Rhythm," an all-Gershwin recording featuring David Finck, and "We Got It Good and That Ain't Bad," an all-Ellington album also with Mr. Finck. In October 2000, Mr. Previn and Mr. Finck performed three evenings at the Jazz Standard in New York City. This was Mr. Previn's first jazz club date in thirty years, and the source of his latest album with Mr. Finck, "André Previn Live at the Jazz Standard," on Decca.

As a composer, Mr. Previn is published exclusively by G. Schirmer Inc. On commission from Carnegie Hall, Mr. Previn is currently writing a piece for the Emerson String Quartet and Barbara Bonney to be premiered in spring 2003. He is writing his second opera, which is based on the Alessandro Baricco novel *Silk*. During the 1999-2000 season, Mr. Previn had new works premiered and recorded by the Vienna Philharmonic and Renée Fleming. Other recent compositions include a violin work for Anne-Sophie Mutter (*Tango, Song and Dance*) and a bassoon sonata. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, songs for mezzo-soprano Janet

The Tanglewood Association of the
Boston Symphony Association of Volunteers
and
The Berkshire Museum
present

Tanglewood

ReDISCOVERING MUSIC 2001

6 Tuesdays from 10 a.m. to noon at The Berkshire Museum, 39 South St., Pittsfield, MA

July 10	**Andrew Pincus**, music critic of the Berkshire Eagle—"Koussevitzky's Legacy, Then and Now," a panel discussion with guests including Jeremy Yudkin and retired BSO players Harry Ellis Dickson, Roger Voisin, Sheldon Rotenberg, and Harry Shapiro
July 17	**Martin Bookspan**, broadcaster and writer—a discussion with distinguished musical colleagues
July 24	**Joel Revson**, Music Director of Berkshire Opera—"The Magic of French Opera"
July 31	**Phyllis Curtin**, Tanglewood Music Center Master Teacher and Artist in Voice, famed for her performances as Salome—"From Salome about Salome"
August 7	**Joseph Silverstein**, violinist, former BSO concertmaster, and Conductor Laureate of the Utah Symphony—"Upbow, Downbow"
August 14	**John Oliver**, founder and conductor of the Tanglewood Festival Chorus—"The Evolution and Development of the Tanglewood Festival Chorus"
August 21	**Brian Bell**, producer, live BSO concert broadcasts, WGBH Radio—"The Israel Philharmonic Orchestra: Its History and Development"
August 28	**"Women in the Performing Arts"**—A panel discussion moderated by Tracy Wilson, BSO Director of Tanglewood Development, and including Ellen Highstein, Tanglewood Music Center; Ella Baff, Jacob's Pillow; Kate Maguire, Berkshire Theatre, Ann Mintz, The Berkshire Museum; Maureen O'Flynn, Berkshire Opera Company; Alla Zernitzkaya, Pittsfield Schools

Tickets available at the door, $10 each session.
For more information, call The Berkshire Museum at (413) 443-7171, ext. 20.

Baker, soprano Sylvia McNair, and Barbara Bonney, and a music drama—*Every Good Boy Deserves Favour*—for the London Symphony Orchestra in collaboration with playwright Tom Stoppard. André Previn's discography spans more than fifty years and all of the major labels, most recently the world premiere recordings on Deutsche Grammophon of five Previn pieces, including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for soprano Renée Fleming. Among his recent releases for the Decca label is the aforementioned "Live at the Jazz Standard" with bassist David Finck, featuring new works by Mr. Previn as well as standards. As a pianist, Mr. Previn recently performed recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg and gave several chamber music concerts with members of the London Symphony Orchestra. Mr. Previn performs and teaches annually at the Curtis Institute of Music and also at the Tanglewood Music Center. In 1991, Doubleday released Mr. Previn's memoir *No Minor Chords—My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

David Finck



A native Philadelphian, David Finck began his musical education with Philadelphia Orchestra double bassists Samuel Goradetzer and Michael Shahan. He graduated from the Eastman School of Music in 1980 and immediately began touring with Woody Herman and His Thundering Herd. He then settled in New York City, where he has played with such artists as Dizzy Gillespie, Phil Woods, Aretha Franklin, Joe Williams, Ivan Lins, André Previn, the Orchestra of St. Luke's, Kenny Rankin, the Carnegie Hall Jazz Band, James Moody, Clark Terry, Gilberto Gil, and Roberta Flack. In 1986 Mr. Finck began working with jazz pianist Steve Kuhn, with whom he has performed in trios for tours throughout the United States, Canada, and Japan, and made six recordings involving different drummers. In 1987 he joined saxophonist Paquito D'Riviera's Havana-New York Ensemble. With Paquito he traveled throughout the United States, Europe, Japan, and South America and recorded several compact discs, including "Tico-Tico" and "Portraits of Cuba," both on the Chesky label. Mr. Finck's discography also includes recordings with the Empire Brass Quintet, Carly Simon, Natalie Cole, Barry Manilow, Peter, Paul, and Mary, Rosemary Clooney, Ivan Lins, George Michael, Phil Woods, Lee Konitz, and many others. In 1993 André Previn invited David Finck to participate in two recordings for Philips Classics featuring soprano Sylvia McNair: "Sure Thing, The Jerome Kern Songbook" and "Come Rain or Come Shine," an album of songs by Harold Arlen. Finck and Previn have also recorded two compact discs for the Deutsche Grammophon label, "We Got Rhythm," a collection of Gershwin songs, and "We've Got It Good and That Ain't Bad," featuring songs of Duke Ellington. Their latest release, on Decca, is "André Previn Live at the Jazz Standard." Mr. Finck was invited to Rio de Janeiro in 1994 to record with the great Brazilian composer Ivan Lins; that same year he performed at the Free Jazz Festival concerts held in Rio and São Paulo. In 1997 he performed at the Santa Fe Chamber Music Festival with violinist Mark O'Connor and cellist Nathaniel Rosen. Other chamber music appearances have included the New Jersey Chamber Music Society, the La Jolla Chamber Festival, Tanglewood, Lincoln Center, and a feature performance at the 92nd Street Y with violinist Nadja Salerno-Sonnenberg. In addition to his busy performing and recording schedule, David Finck enjoys teaching and writing. He has written liner notes for several recordings, including the Gershwin disc with André Previn. He was a guest lecturer at the Hofstra University conference on Frank Sinatra in November 1998, and in June 1995 *The Village Voice* published an acclaimed article by him about Sinatra for the special jazz supplement "Sinatra at Eighty."

The Institute of Contemporary Art in Boston and MASS MoCA in the Berkshires are Massachusetts' close contemporaries, presenting innovative exhibitions, performances, and programs that inspire, challenge, and excite.

Close Contemporaries

ICA's new exhibitions include *The Social Scene* and a series of photographs by Nikki S. Lee.

MASS MoCA's summer offerings include *Game Show*, Mona Hatoum's *Domestic Disturbance*, and *Öyvind Fahlström*.

ICA and MASS MoCA. Close. Contemporary. Worth the drive.

THE INSTITUTE OF CONTEMPORARY ART
Boston, MA | 617.266.5152
www.icaboston.org

MASS MoCA
North Adams, MA | 413.662.2111
www.massmoca.org

Support provided by the Massachusetts Turnpike Authority under its Massachusetts Turnpike Authority Tourism Grant Program.



Get Cooking!

***Cooking with Music* is a celebration of the tastes and traditions of the Boston Symphony Orchestra. The book is a fund-raising project undertaken by the Boston Symphony Association of Volunteers.**

Cooking with Music includes the favorite recipes of Seiji Ozawa, Keith Lockhart, John Williams, Jessye Norman, Itzhak Perlman, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. The book also includes historical perspectives and interesting information about the Orchestra's history, Symphony Hall, and Tanglewood.

To purchase your copy of ***Cooking with Music***, visit THE GLASS HOUSE at Tanglewood, adjacent to the Main Gate and the Highwood Gate on the Tanglewood grounds, or THE TANGLEWOOD MUSIC STORE located at the Main Gate.

MAIN GATE: Monday through Friday, 10am-4pm; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, 10am-6pm (Glass House), noon-6pm (Music Store). Closed during performances.

HIGHWOOD GATE: Weeknight Concerts at Seiji Ozawa Hall, 7pm through intermission; Friday nights, 5:30pm until the grounds close; Saturday, 9am-4pm, 6pm until the grounds close; Sunday, noon-6pm. Closed during performances.



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2000, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center, and the Koussevitzky Music Shed and Seiji Ozawa Hall endowed seats. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and corporations for their annual support of $2,500 or more during the 2000–2001 season.

MAESTRO CIRCLE

Ms. Jan Brett and Mr. Joseph Hearne
The Aaron Copland Fund for Music, Inc.
Country Curtains, Inc
Mr. and Mrs. Daniel Freed
Fromm Music Foundation
Estate of Grace Cornell Graff
William & Flora Hewlett Foundation
Mr. Charles H. Jenkins, Jr.
Don Law Companies
Nancy Lurie Marks Foundation
The Andrew W. Mellon Foundation
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Annette and Vincent O'Reilly
The Red Lion Inn
Mr. John Studzinski
Mr. and Mrs. Loet A. Velmans
Ronald A. Wilford Foundation for Conductors

BENEFACTORS

Anonymous (1)
The ASCAP Foundation
Berkshire Bank
Berkshire Life Insurance Co.
Sydelle and Lee Blatt
Renee Burrows
Cheswatyr Foundation/ Mrs. Cecille Wasserman
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
Mr. Julian Cohen
Mrs. Nat Cole
Mr. and Mrs. George M. Elvin
Mr. Sanford H. Fisher
Hon. and Mrs. John H. Fitzpatrick
The Frelinghuysen Foundation
GE Plastics
Ann and Gordon Getty Foundation
Mr. and Mrs. Robert A. Goodman
Housatonic Curtain Company
Natalie and Murray S. Katz
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Edward H. Linde
James A. Macdonald Foundation
Mr. and Mrs. Jay Marks
Mrs. August R. Meyer
Mrs. Evelyn Nef
The Netherland-America Foundation
Mrs. Clarice Neuman
Newman's Own
Mr. and Mrs. Millard H. Pryor, Jr.
Dr. Carol Reich and Mr. Joseph Reich
Evelyn and Ronald Shapiro
Mrs. Anson P. Stokes
Estate of Arthur W. Strenge
Taco, Inc.
Mr. and Mrs. Wilmer J. Thomas, Jr.
Trust for Mutual Understanding
Mr. Jan Winkler and Ms. Hermine Drezner

SPONSORS

Anonymous (1)
Barr Foundation
Ms. Rhonda Black and Dr. Gloria Miller
Peter L. Buttenwieser Fund of the Tides Foundation
Mr. and Mrs. Alan H. Bernstein
Ranny Cooper and David Smith
Mr. and Mrs. Clive S. Cummis
Mr. and Mrs. Channing Dichter
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
English Speaking Union
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dale E. Fowler
Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Belvin Friedson
Mr. Arnold Golber
Mr. and Mrs. J. Arthur Goldberg
Phoebe Haas Charitable Trust
Mr. and Mrs. Paul J. Hickey
Ms. Susan Morse Hilles
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. William R. Housholder
Inland Management Corporation
Mr. Robert S. Kahn
Mrs. Leonard S. Kandell
Mrs. Linda F. Vogel Kaplan
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Michael Kittredge
Liz and George Krupp
Mr. and Mrs. Philip Kruvant
The Messinger Family
Mr. and Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Mr. and Mrs. Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Mr. Joseph D. Roxe
Alan & Lenore Sagner
Mr. and Mrs. Dan Schusterman
Dorothy Troupin Shimler

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898

Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Lewis Steinberg
Mr. Wayne Sunday
Mr. and Mrs. Aso Tavitian
Mr. and Mrs. Denis F. G. Tottenham
Ms. June Ugelow
Mr. Peter Wender
Mr. and Mrs. Eric K. Zeise

MEMBERS

Ms. Angela P. Abelow
Mr. Herbert B. Abelow
Mr. and Mrs. William F. Achtmeyer
Mrs. Janet Adams
Mr. and Mrs. William F. Allen, Jr.
Mr. and Mrs. Ronald Altman
Mr. and Mrs. Harlan E. Anderson
Apple Tree Inn & Restaurant
The Barrington Foundation, Inc.
Ms. Linda J. L. Becker
Helene & Ady Berger
Mr. and Mrs. Jerome Berko
Mr. and Mrs. Allen J. Bernstein
George and Roberta Berry Supporting Organization
Mr. and Mrs. Walter Black
Mr. and Mrs. Neal F. Blackmarr
Blantyre
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Boston University Tanglewood Institute
Dr. and Mrs. Stuart H. Brager
Mr. and Mrs. Jay R. Braus
Judy and Simeon Brinberg
Broadway Manufacturing Supply Co.
Ann Brown
Mr. and Mrs. Richard Brown
Cablevision Systems Corporation
Cain, Hibbard, Myers & Cook
Canyon Ranch in the Berkshires
Mr. Roland A. Capuano
Phyllis H. Carey
Ms. Mary W. Carswell
Charles River Broadcasting—WCRB 102.5
Mr. and Mrs. Mel Chasen
Cliffwood Inn
Mr. Armando Codina
Mr. and Mrs. Joseph L. Cohen
Ms. Barbara L. Cohen-Hobbs
James and Tina Collias
Mr. and Mrs. Stewart M. Colton
Ms. Linda Benedict Colvin
Mr. and Mrs. Herbert J. Coyne
Crane and Company
Mr. and Mrs. William Cruger
Dr. and Mrs. Harold L. Deutsch
Dr. and Mrs. Chester W. Douglass
Dresser-Hull Company
Dr. and Mrs. Melvyn Drucker
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Eitan Evan
Mr. Harold Falik
Mrs. Marie V. Feder
Mr. and Mrs. Henry N. Flynt, Jr.
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. I. Robert Freelander
Carolyn and Roger Friedlander
Mr. Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Priscilla H. Garlock, M.D.
Mr. and Mrs. Richard Grausman
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
David H. Glaser and Deborah F. Stone
Mr. and Mrs. Seymour Glaser
Carol R. and Avram J. Goldberg
Mr. and Mrs. Murray Goldblum
Dr. and Mrs. Morris Goldsmith
Mr. and Mrs. Gerson G. Gordon
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. Harold Grinspoon and Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Mr. and Mrs. G. Felda Hardymon
Dr. Lynne B. Harrison
Mr. Ira Haupt II
Mr. and Mrs. Peter Herbst
Dr. and Mrs. Ronald Hinds
Arnold J. and Helen G. Hoffman
Dr. Joan O. Hoffman
Ms. Janet Hopton
Mrs. Ruth W. Houghton
Mr. and Mrs. Sanford Huston
ICM Artists, Ltd.
Dr. and Mrs. Barry Z. Izenstein
Mr. and Mrs. M. Steven Jackman
Ms. Polly B. Jackson
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Daniel R. Johnson
K.B. Toys, Inc.
Mr. Ronald G. Kalish
Mr. and Mrs. Alan T. Kane
Mr. and Mrs. Arnold Y. Kapiloff
Mr. Leonard Kaplan and Mrs. Marcia Simon Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Phillip Katz
Mr. and Mrs. Bruce Kelly
Mr. and Mrs. George H. Kidder
Mr. Harold D. Klebanoff
Dr. and Mrs. Lester Klein
Koppers Chocolates
Dr. and Mrs. David I. Kosowsky
Mr. and Mrs. Earl Kramer
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Mr. and Mrs. Sol Kugler
Mrs. Wendy L. LaFage
Mrs. Mildred Luria Langsam
Marilyn and William Larkin
Legacy Banks-City and Lenox Savings
Mr. and Mrs. William Lehman
Mr. and Mrs. Robert J. Lepofsky
Mrs. Vincent J. Lesunaitis
Robert and Mira Levenson
Mr. Arthur J. Levey and Ms. Rocio Gell
Mr. and Mrs. Eric Levine
Georgette and Morton J. Levy
Mr. and Mrs. T. Herbert Lieberman
Mr. and Mrs. Murray Liebowitz
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter Loeb
Mr. and Mrs. Edwin N. London
Gerry & Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Mr. and Mrs. Leonard Luria
Judith and James F. Lyons
I. Kenneth and Barbara Mahler
Rev. Cabell B. Marbury
Mr. and Mrs. Robert A. Marcus
Mr. and Mrs. Morton E. Marvin
Maxymillian Technologies, Inc.
Mr. and Mrs. Thomas T. McCain




La Scala, 1934.
Let us bring you there.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

Carol and Thomas McCann
Mr. Paul F. McDevitt and Ms. Suzanne Bump
Mr. and Mrs. Irving Mendelson
Mr. and Mrs. Peter D. Meltzer
Mr. and Mrs. Paul Nassau
Mr. and Mrs. Joseph L. Nathan
Mr. and Mrs. Stuart K. Nelson
Mr. Richard Novik
Mr. and Mrs. Edward G. Novotny
Mr. Alexander Ober
Mrs. Robert S. Ogden
Dr. and Mrs. Martin S. Oppenheim
Mrs. Merle Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation/Jane and Raphael Bernstein
Mrs. Selma Pearl
Charlotte Palmer Phillips Foundation by Dr. Charles Rodgers
Mr. and Mrs. Claudio Pincus
Drs. Eduardo and Lina Plantilla
Mr. and Mrs. J. Anderson PlumerDr. and Mrs. Francis M. Powers, Jr.
Quality Printing Company
Mr. and Mrs. Bruno Quinson
Bunny and Milton Rattner
Mr. and Mrs. Nathan Reiber
Mr. Charles Reiner
Mr. John H. Rice and Ms. Janet Pinkham
Mr. and Mrs. Peter Van S. Rice
Mr. and Mrs. Elie Rivollier, Jr.
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Fred Robins
Mr. Daniel L. Romanow and Mr. B. Andrew Zelermyer
Mr. and Mrs. Michael Rosenbaum
Judith and Howard Rosenkrantz
Mr. Lawrence M. Rosenthal and Ms. Joyce S. Bernstein
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Mr. and Mrs. Burton R. Rubin
Mr. and Mrs. Milton B. Rubin
Sue & David Rudd
Ernest S. Sagalyn, CLU
Mr. Bruce Sagan and Ms. Bette Hill
Mr. and Mrs. Malcolm S. Salter
Mr. Robert M. Sanders
Mr. and Mrs. Ira Sarinsky
Satinwood at Scarnagh, LLC
Aaron and Martha Schecter
Dr. Raymond & Hannah H. Schneider
Mr. Gary S. Schieneman and Mrs. Susan B. Fisher Schieneman
Mr. and Mrs. Albert Schmier
Mr. and Mrs. Ernest Schnesel
Mr. and Mrs. Rudy Schott
Pearl and Alvin Schottenfeld
Mr. and Mrs. Alan Schottenstein
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Marvin Schwartzbard
Mr. and Mrs. Mark L. Selkowitz
Richard and Carol Seltzer
Melissa Sere & Associates
Mr. Daniel Shapiro
Mr. & Mrs. Howard and Natalie Shawn
Sheffield Plastics, Inc.
Ms. Jackie Sheinberg
Mona and Arthur Sherman
Mr. and Mrs. Thomas Brooks Sherman
The Richard Shields Family
Mr. and Mrs. Walter Shmerler
Hon. George P. Shultz
Robert & Roberta Silman & Phoebe Karpel
Mr. Richard B. Silverman
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Seymour Solomon
Mrs. William F. Sondericker
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Harvey L. Sperry
Mr. and Mrs. Jerry Spiegel
Peter Spiegelman and Alice Wang
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Ronald Stillman
Mrs. Charlotte Stone
Mr. and Mrs. Henry S. Stone
Mr. and Mrs. Stephen A. Stone
Mr. and Mrs. Edward M. Strawgate
The Studley Press, Inc.
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Sullivan Paper Co., Inc.
Dr. and Mrs. Daniel M. Sullivan
Mr. S. Donald Sussman
Mr. and Mrs. George A. Suter, Jr.
Mr. and Mrs. I. David Swawite
Talbots
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Teletime Media
Textron Inc.
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Bruce Tierney
Mr. and Mrs. Roger Tilles
Mr. and Mrs. Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. and Mrs. Sidney Ukrain
Mr. Laughran S. Vaber
Walden Printing Co., Inc.
Mr. and Mrs. Harvey Waller
Ward's Nursery & Garden Center
Mr. and Mrs. Charles H. Watts II
Stephen and Dorothy Weber
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Ms. Carole White
Mr. and Mrs. Thomas H.P. Whitney
Mr. and Mr. Richard E. Willett
Mr. Robert G. Wilmers
Mr. and Mrs. R. Lyman Wood
Mr. Benjamin N. Woodson and Ms. Mary Crowell
Mr. and Mrs. Ira Yohalem
Mrs. Christopher Young
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. and Mrs. Melvin Zuckerman

Names listed as of July 15, 2001





HIGHWOOD CLUB

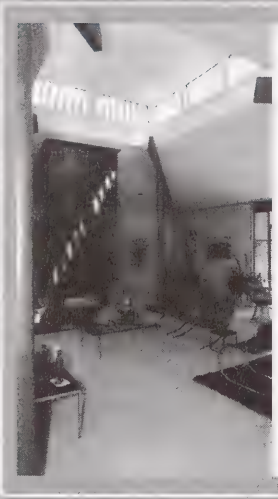
We would like to thank the following Friends for their generous support. These special individuals have each donated $1,000 to $2,499 to the Tanglewood Annual Fund through contributions to the Tanglewood Music Center, memorial funds, special projects, and unrestricted Annual Fund. This list represents contributions received between September 1, 2000–August 1, 2001.

Abbott's Limousine & Livery Service
Ms. Estanne Abraham and Mr. Martin Fawer
Mrs. Lorraine A. Abraham
Mr. and Mrs. Alan Ades
Mr. and Mrs. Leonard Allen
Frank E. Antonucci, Attorney at Law
William Arnold and Stephanie Wargo
Paul and Leni Aronson
Drs. Beth and Lee Azaroff
Norman Baker Auto Sales, Inc.
Mrs. Ellen Banner
Mr. and Mrs. Benjamin R. Barber
Russell Baris and Marjorie Golden
Dr. and Mrs. Philip Baron
Barrington Associates Realty Trust
Mr. and Mrs. Milo C. Beach
Mr. and Mrs. Herman Becker
Mr. and Mrs. Alan C. Benjamin
Mr. and Mrs. Melvyn Bergman
Berkshire Information Systems, Inc.
The Berkshires Capital Investors
Berkshire Mutual Insurance Company
Mr. Daniel M. Berley
Mr. and Mrs. David Betensky
Mr. and Mrs. Barry L. Beyer
Erik and Doreen Blanc-Rockstrom
Stanley Bogaty, MD
Ms. Mary Bouchoux
Mr. and Mrs. James H. Brandi
Braverman and Associates
Mrs. Anne Brenner
Ms. Arline F. Breskin and Mr. John Koffel
C.T. Brigham Company, Inc.
Miss Mary E. Brosnan
Ms. Sandra L. Brown
Mr. Richard-Scott S. Burow
Henry B. Cabot Award
Cafe Lucia
Camp Greylock, Inc.
Carr Hardware and Supply Co., Inc.
Certilman, Balin, Adler & Hyman
Dr. Antonia Chayes
Christine's Bed & Breakfast
Coffman's Country Antiques
Cohen & White Associates
Mrs. Anita B. Cohen
Kenneth W. Cohen and Maryann Leonard
Mr. and Mrs. Leonard H. Cohen
Mr. and Mrs. Martin Cohen
Mr. and Mrs. Myron Cohen
Mr. Malcolm H. Cole, Jr.
Mr. and Mrs. Abram T. Collier
Colonial Consulting Corp., Inc.
Mr. Charles A. Conine
Mr. Lewis H. Cook
Dr. Charles L. Cooney and Ms. Peggy Reiser
Mr. Robert Copland
Dr. George M. Coulter
The Country Dining Room Antiques
Mr. and Mrs. John C. Craig
Mr. and Mrs. Walter J. Crawford
Crescent Creamery
Dr. Mary Jean Crooks
Miriam and Tom Curnin
Lewis R. Dan, MD
Dr. Lawrence W. Davis
Philip Sedgwick Deely and Hilary Somers Deely
Mr. and Mrs. Foster Devereux
Ms. Judith R. Drucker
Ms. Ellen Dunn
Ms. Margot T. Egan
Mr. and Mrs. Edwin Eisen
Mr. and Mrs. Sheldon N. Epstein
Mr. Steve R. Erenburg
Mr. Monroe G. Faust
Mr. and Mrs. Kenneth R. Feinberg
Sheldon Feinstein, P.C.
Mr. and Mrs. Norman C. Fields
Mr. and Mrs. Jesse Fink
Mr. and Mrs. Peter B. Finn
First Massachusetts Bank
Mrs. Henni Fisher
Dr. and Mrs. Robert L. Fisher
Mr. and Mrs. Nelson I. Fishman
Mr. William O. Flannery
Mr. and Mrs. Stephen Fleischer
Mr. Albert Fortinsky
French Textiles
The Gables Inn
Mr. and Mrs. David H. Galpern
Mr. and Mrs. Leslie J. Garfield
Mr. and Mrs. Gerald N. Gaston
Gateways Inn & Restaurant
Mr. and Mrs. George E. Gayles
Mr. and Mrs. Stephen Genatt
Ms. Anne Gershon
Mr. Stephen A. Gilbert
Dr. Catherine A. Gold
Ms. Erika Goldberg
Sy Goldstein Brokerage, Inc.
Mrs. Eugene Goodman
Dr. and Mrs. Michael E. Gotthelf
Mr. Edward M. Greenberg
Mr. and Mrs. Fred B. Grill
Mr. and Mrs. Sheldon A. Gross
Guido's Fresh Marketplace
Warren H. Hagler, Tax & Financial Consultant
Mr. and Mrs. Tod R. Hamachek
Mr. and Mrs. Scott M. Hand
Mr. and Mrs. Sol Handwerker
James and Lucie Hangstefer
Margaret L. Hargrove
Mr. Randolph G. Hawthorne
Mr. and Mrs. Murray Hazan
Mrs. Paul J. Henegan
Neal and Barbara Henschel
Mr. and Mrs. Robert I. Hiller
Mr. and Mrs. Mark H. Hindal
Mr. and Mrs. Stuart Hirsch
Fred Hochberg, MD
Dr. and Mrs. Brian F. Hoffman
Mr. and Mrs. Charles Hoffman
Ellen B. Holtzman, Esq.
Hoosac Bank
Mr. and Mrs. Lawrence S. Horn
Mr. George L. Howell
Dr. and Mrs. Allen Hyman
The Inn at Stockbridge
Islandia Retreat
Mr. and Mrs. Melvin R. Jarvis
Dr. and Mrs. Rollin M. Johnson
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Adele and Jerome J. Kamm
Kaplan Associates L.P.
Mr. and Mrs. Mel Katz
Mr. and Mrs. Elihu Katzman
Mr. and Mrs. Richard W. Kimball
Mr. and Mrs. Jacques Kohn
Mr. and Mrs. Paul Koren
Mr. and Mrs. Benjamin Koven
Mr. and Mrs. Melvin D. Kraft
Dr. and Mrs. Lawrence R. Krakoff
Dr. Petra Krauledat
Mr. and Mrs. Kenneth Krentsa
Mr. and Mrs. Gerd L. Kristeller
Mr. and Mrs. Lawrence Kryger
Carole and Irwin Lainoff
Mr. and Mrs. Cary Lakenbach
Lam Associates, Ltd.
David Landay and Naomi Litvin
Mr. and Mrs. William W. Lanigan
Mr. and Mrs. Francis C. Lawrance
Mr. and Mrs. Steven Lazarus
Mr. and Mrs. Henry A. Leander
Mr. and Mrs. Arthur V. Lee III
Ms. Barbara M. Lee

Ms. Ruth L. Lee
Ms. R. May Lee
Dr. and Mrs. Robert Leffert
Mr. and Mrs. Jesse J. Lehman
Mr. and Mrs. Charles J. Lemmen
Edward M. and Marjorie B. Levin
Mr. and Mrs. Gerald F. Lewis
Mr. and Mrs. John L. Lewis
Dr. Sanford M. Lewis
Ms. Irene Lichtenstein
Mr. and Mrs. Richard Lieb
Mr. and Mrs. Anthony J. Limina
Mrs. George R. Lloyd and
Ms. Susan Antoinette Lloyd
Mr. and Mrs. George H. Lohrer
Long Island Eye Physicians and
Surgeons
Ms. Janine Luke
Mr. Donald W. Maclean
Mr. James P. Maher
Mr. and Mrs. Darryl Mallah
Dr. and Mrs. Matthew B. Mandel
Mr. and Mrs. Edward Mandell
Mr. and Mrs. Stephen Manshel
The Marlebar Group
Dr. and Mrs. Robert J. Mayer
McClelland Health Systems
Mrs. Barbara McCullough
Mr. and Mrs. Robert E. McGill III
Mr. and Mrs. David McKearnan
Mr. and Mrs. Edward M. McKenna
Dr. Joel R. Melamed
Dr. and Mrs. George Menken
Drs. Fred and Andrea Mensch
Mr. and Mrs. Albert W. Merck
Bill and Marie Metlay
Mr. and Mrs. Norman M.
Michaels
Mr. G. Leonard Michon
Mr. and Mrs. Michael A. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Robert Morrison
Ray Murray, Inc.
Mr. and Mrs. Milton Musicus
Mrs. Susan Nassau
Mr. and Mrs. Bennett Nathanson
Mr. and Mrs. Harold Natt
Mr. and Mrs. Harold L. Nelson
New England Dynamark Security
New Yorker Electronics Co., Inc.
Mrs. Natalie Newman
Mr. and Mrs. John C. O'Brien
Mr. and Mrs. Gerald O'Neil
Mr. Gerald W. and
Mrs. Alice Padwe
Mr. Daniel S. Pearson and
Ms. Fredricka G. Smith
Mr. and Mrs. Jaroslav Pelikan
Mr. and Mrs. Frank Penglase
Petricca Industries, Inc.
Pilson Communications, Inc.
Pindar Press
The Pittsfield Cooperative Bank
Plastics Technology Laboratories,
Inc.
Mrs. Detlev J. Raymond
Estate of Margaret T. Rebentisch
Charles and Diana Redfern
Dr. and Mrs. F. Peter Rentz
Dr. and Mrs. Robert Resnick
Mr. and Mrs. Robert A. Reynolds
Mr. Philip D. Rich
Dr. Robin S. Richman and
Dr. Bruce Auerbach
Marge and Sy Richman
Mr. and Mrs. Stanley J. Richmond
Riley, Haddad, Lombardi &
Clairmont
Mr. and Mrs. James Q. Riordan
R.L. Associates
Mr. and Mrs. Paul L. Robert
Dr. and Mrs. Gerald S. Roberts
Mr. and Mrs. Mark T. Roberts
David Rockefeller, Jr.
Roeder House Bed & Breakfast
Dr. and Mrs. Ben Rogoff
Ms. Deborah Ronnen
Rookwood Inn
Dr. and Mrs. David L. Rosen
Robert K. Rosenthal, MD
Dr. and Mrs. Alfred E. Rosenthal
Mr. and Mrs. Joseph R. Rosetti
Mr. Adrian E. Ross
Royal Home Health Care Services
of N.Y.
Mr. Samuel J. Rozel
Mr. and Mrs. Arnold Sagalyn
Mr. and Mrs. William Saltzman
Mr. and Mrs. Ernest Samson
Mr. and Mrs. Steven Sanders
Ms. Elisabeth Sapery
Mrs. Elaine Leopold Sargent
Mr. Dan Schmidt
Mr. and Mrs. Michael Schoeman
Dr. and Mrs. David Schottenfeld
Henry and Pearl Schour
Schragger, Lavine & Nagy
Mr. and Mrs. David Schulman
Schweitzer-Mauduit International,
Inc.
Mrs. Nanette E. Scofield
Mr. Robert L. and
Mrs. Jacqueline B. Seaman
Mr. Ron Searls
Security Self Storage
Mr. and Mrs. Leo V. Seligsohn
Mrs. Phyllis H. Selnick
Ms. Perry Shambroom
Mr. and Mrs. Donald L. Shapiro
Dr. Lawrence R. and
Miriam Shapiro
Mr. and Mrs. Stephen A. Shatz
Dr. and Mrs. Michael F. Sheridan
Mr. and Mrs. Frank S. Shewer
Lester M. Shulklapper, Esq.
Drs. Leonard and Gail Silverman
Marion and Leonard Simon
Mr. and Mrs. Arthur M. Siskind
Jack and Maggie Skenyon
Mr. and Mrs. Walter Slavin
Ms. Mary Hunting Smith
Mr. and Mrs. Irwin Speyer
Mr. Fred Steinberg
Ms. Alice Stephens
Mr. James Douglas Stewart
Mr. and Mrs. Murray J. Stichman
Mr. and Mrs. Edward Streim
Mr. and Mrs. Albert L. Sturmer
Mr. and Mrs. Michael Sucoff
Mr. Sherwood Sumner
Sweatland/Payless Oil
Jeanne and John Talbourdet
Mr. and Mrs. William E. Tarlow
Mr. and Mrs. Peter Tatalias
Mr. and Mrs. Leonard Taubenblatt
Mr. and Mrs. Martin Terens
Mr. and Mrs. Karl M. Thomas
Mr. and Mrs. Harvard Tigler
Mr. Orlando N. Tobia
Mr. Peter Trapp
Robert E. Trattner, MD
Mr. Scott A. Trexler
Bernard Turiel, P.A.
Mr. Addison F. Unangst
Mrs. Catharine A. Verhulst
Mr. and Mrs. Roger L. Voisin
Walker House
Alan H. and Jennifer B. Walker
Ms. Avonelle S. Walker
Mr. and Mrs. Robert F. Wallace
Ms. Gayllis R. Ward and
Mr. James B. Clemence
Ward's Nursery & Garden Center
Mr. and Mrs. Jerome Warshawsky
Craig M. Watjen
Mr. and Mrs. Robert A.
Weinerman
Mr. and Mrs. Efrem Weinreb
Mr. and Mrs. Irwin Weiser
Mr. and Mrs. Herman H. Weiss
Mr. and Mrs. Morton L. Weiss
Dr. and Mrs. Albert Wermuth, Jr.
Gregory and Lillian Lennox
Whitehead
Mr. Arthur Wichman
Mr. Robert R. and
Mrs. Sharyn B. Wilson
Mr. Arthur Winston
Mrs. Rosalie S. Wolf
Ms. Roberta Wolfe
Dr. Stuart R. Wolk and
Ms. Lynn Freberg
Mr. and Mrs. Jack Zisblatt
Mr. and Mrs. Lyonel E. Zunz
Mr. and Mrs. Jack Zwick



Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space.**Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com



BSO 2OOO CAMPAIGN

Thanks to visionary leadership and devoted donors, BSO 2OOO, a five-year campaign that concluded August 31, 2000, raised an unprecedented $150.3 million to carry on the mission of the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Tanglewood Music Center, and around the world. The tireless efforts and generous support of BSO donors made this campaign a success.

BSO 2OOO has positioned the Orchestra to continue in the new millennium in its long-established role as a musical leader. The campaign also secures the organization's multifaceted mission of providing unequaled performance, education and outreach, and in maintaining its exceptional concert facilities at Symphony Hall and Tanglewood.

The Boston Symphony Orchestra salutes these donors for their dedicated investment in music and its future. The following list recognizes those donors whose capital, endowment, and annual gifts to the BSO over the five years of the campaign, ending August 31, 2000, totaled $50,000 and more.

For further information, contact J. Carey Bloomfield, Director of Development, at (413) 637-5260, or Elizabeth P. Roberts, Director of Individual Giving, at (413) 637-5275.

$10,000,000 and above

Mr. and Mrs. Julian Cohen
Mr. and Mrs. Ray Stata

$5,000,000 to $9,999,999

Fidelity Investments

$2,500,000–$4,999,999

Germeshausen Foundation
Mrs. Kenneth J. Germeshausen

$1,000,000 - $2,499,999

Anonymous (3)
Mr. and Mrs. J. P. Barger
Mr. and Mrs. Peter A. Brooke
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mrs. Stanton W. Davis
Alan J. and Suzanne W. Dworsky
Mr. and Mrs. John P. Eustis II
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Estate of Edith C. Howie
Massachusetts Office of Travel & Tourism
Ms. Mary Jane McKenna
NEC Corporation
Mr. Koji Nishigaki
Mr. and Mrs. William J. Poorvu
Schoenhof Family Foundation
Mr. and Mrs. Thomas G. Stemberg*
Helen F. Whitaker Fund
Mr. and Mrs. John Williams

$500,000–$999,999

Anonymous (5)
Mr. and Mrs. Harlan E. Anderson
Mr. and Mrs. David B. Arnold, Jr.
Estate of Norman V. and Ellen B. Ballou
Mr. and Mrs. George W. Berry
Ms. Jan Brett and Mr. Joseph Hearne*
Catherine and Paul Buttenwieser
Helene R. Cahners-Kaplan and
Carol R. Goldberg
James and Tina Collias*
Mr. and Mrs. William H. Congleton



$500,000–$999,999 *continued*

Connell Limited Partnership
Mr. William F. Connell
FleetBoston Financial
Mr. Charles K. Gifford
Four Seasons Hotel Boston
Mr. Robin A. Brown
Mr. and Mrs. Harvey Chet Krentzman*
Mr. and Mrs. R. Willis Leith, Jr.*
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
The Morse Foundation
Mrs. Robert B. Newman*
Seiji and Vera Ozawa
Kristin and Roger Servison
Mr. and Mrs. Carl J. Shapiro
Mr. and Mrs. Denis F. G. Tottenham
United States Department of Housing and Urban Development
WCRB 102.5 FM
Mr. William W. Campbell
WCVB-TV Channel 5
Mr. Paul La Camera
Stephen and Dorothy Weber
Mr. and Mrs. Stephen R. Weiner
Estate of G. Crandon Woolley

$250,000 - $499,999

Anonymous (2)
AT&T
Ms. Esther Silver-Parker
AT&T Foundation
Ms. Suzanne Sato
American Airlines
Mr. James K. Carter
Gabriella and Leo Beranek
Mr. and Mrs. Alan Bressler
Estate of Virginia Wellington Cabot
Chiles Foundation
Mr. Earle M. Chiles
Estate of Harold G. Colt
Mr. and Mrs. Lewis S. Dabney*
Nina L. and Eugene B. Doggett
Arthur and Linda Gelb
Ann and Gordon Getty Foundation
John Hancock Funds
Ms. Maureen Ford
Susan Morse Hilles
John Hitchcock*
Estate of Arlene M. Jones
Estate of Marcia H. Kalus
Mr. and Mrs. George H. Kidder
Mr. and Mrs. Gordon F. Kingsley
Dr. and Mrs. Arthur R. Kravitz
LEXUS
Ms. Nancy Heikes
Estate of Franklin J. Marryott
Massachusetts Cultural Council
Mr. Peter Nessen
Mrs. August R. Meyer
Mr. and Mrs. Nathan R. Miller
William Inglis Morse Trust
Megan and Robert O'Block
Thomas A. Pappas Charitable Foundation
Betsy Pappas Demirjian
Estate of Violet Pashalian
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Robert E. Remis*
Mr. and Mrs. Jerome Rosenfeld
Carole and Edward I. Rudman*
The Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Estate of Russell B. Stearns
Verizon
Mr. Robert Mudge
Henry and Joan T. Wheeler

$100,000–$249,999

Anonymous (5)
Ms. Eunice Alberts
Vernon R. Alden
American Express Company
Mrs. Rae D. Anderson*
Andersen Consulting, LLP
Mr. John L. Bladon
Andersen Consulting, LLP
Mr. William D. Green
Caroline Dwight Bain
Estate of Gwendolyn C. Barbour
Richard and Sally Bartley
George D. and Margo Behrakis
Theodore and Evelyn Berenson
Charitable Foundation
Mr. William I. Bernell
Ms. Lynda Schubert Bodman
The Boston Foundation
Ms. Anna Faith Jones
Boston Symphony Association of Volunteers

$100,000–$249,999 *continued*

Estate of Bartol Brinkler
Estate of Ruth Seamon Brush
William T. Burgin
Ms. Renee Burrows
Cabot Family Charitable Trust
Mr. and Mrs. James F. Cleary
Phyllis and Lee Coffey Fund
Combined Jewish Philanthropies
Donor Advised Fund Program
Community Newspaper Company
Mr. William R. Elfers
Ms. Alice Confortes
Johns H. Congdon
Mr. and Mrs. John M. Connors, Jr.
Country Curtains
Mr. and Mrs. John H. Fitzpatrick
Mr. and Mrs. Bigelow Crocker, Jr.
Mr. and Mrs. John J. Cullinane
Deborah B. Davis
Deloitte & Touche
Mr. Michael J. Joyce
Dr. and Mrs. Charles C.
Dickinson III
Mrs. Marion Dubbs
William R. and Deborah Elfers
EMC Corporation
Mr. Richard J. Egan
Essex Investment Management
Co., LLC
Mr. Joseph C. McNay, Jr.
Estate of Frances Fahnestock
Fidelity Charitable Gift Fund
Filene's
Mr. J. Kent McHose
Estate of Erna V. Fisher
Fisher Scientific International, Inc.
Mr. Paul M. Montrone
Nancy Fitzpatrick and
Lincoln Russell
Miss Elaine Foster*
Richard and Helen Fraser
Daniel Freed and Shirley Cohen
Freed
Mr. and Mrs. Dean W. Freed
Friends of Armenian Culture
Society
Fromm Music Foundation
Mr. and Mrs. James G. Garivaltis*
Estate of Rosamond Gifford
The Gillette Company
Goodwin, Procter & Hoar, LLP
Ms. Regina M. Pisa
The Gordon Fund
Mr. and Mrs. Clark H. Gowen
The Grainger Foundation
Estate of Marion A. Green
Mr. and Mrs. Daniel S. Gregory*
Genuity, Inc.
Mr. Paul R. Gudonis
Margaret L. Hargrove
Mr. and Mrs. Francis W. Hatch
Daphne and George Hatsopoulos
William Randolph Hearst
Foundation
Julie and Bayard Henry
Estate of Edith Heymans
Estate of Martin Hoherman
Estate of Elizabeth B. Hough
Mr. and Mrs. F. Donald Hudson*
Mr. Charles H. Jenkins, Jr.
John Hancock Financial Services
Mr. David D'Alessandro
Steven E. Karol
Stephen B. Kay and
Nan Bennett Kay
Mr. and Mrs. Robert I. Kleinberg
Dr. and Mrs. David I. Kosowsky
Don Law Companies
Mr. Don Law
Ms. Barbara Lee/Raymond E. Lee
Foundation
Mr. Thomas H. Lee and Anne
Tenenbaum
June Rockwell Levy Foundation,
Inc.
Liberty Mutual Insurance Group
Mr. Edmund F. Kelly
Mr. and Mrs. John A. MacLeod II
Estate of Clara J. Marum
Mr. and Mrs. Joseph C. McNay
Mellon New England
Ms. Joanne Jaxtimer
Mr. and Mrs. Albert W. Merck
Mr. and Mrs. Paul M. Montrone
John Moriarty & Associates
Carol & John Moriarty
Gloria & William Snyder
Susan & David Leathers
Sharon & Steven Weber
National Endowment for the Arts
NSTAR
Mr. Thomas J. May
Annette and Vincent O'Reilly
PaineWebber, Inc.
Mr. James F. Cleary
Mr. Richard F. Connolly
Mr. Charles T. Harris
Mr. Joseph F. Patton, Jr.
Mr. and Mrs. Daniel Pierce
Mrs. Gloria Moody Press
PricewaterhouseCoopers, LLP
Mr. John O'Connor
Mr. and Mrs. Irving W. Rabb
Raytheon Company
Ms. Carol Ramsey
Mr. and Mrs. Peter C. Read
Estate of Margaret T. Rebentisch
The Red Lion Inn
Nancy J. Fitzpatrick
Lisa Reindorf and
Mitchell Goldman
Nicole Reindorf and
Robert Lawrence
Wanda Reindorf
Mr. Daniel E. Rothenberg
Mrs. George R. Rowland
Estate of Wilhelmina C. Sandwen
Dr. Raymond and
Hannah H. Schneider
The William E. and Bertha E.
Schrafft Charitable Trust
Sheraton Boston Hotel
and Towers
Mr. Larry Trainer
Hinda L. Shuman
Sony Corporation of America
Mr. Norio Ohga
Estate of Sylvia R. Spiller
The Starr Foundation



$100,000–$249,999 *continued*

State Street
Mr. Marshall N. Carter
Mr. William P. Stewart
Mr. and Mrs. James V. Taylor
TDK Electronics Corporation
Mr. Kuni Matsui
Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. and Mrs. William F. Thompson
Mr. and Mrs. John L. Thorndike
The Trust Family Foundation
United States Department of Education
Von Hoffmann Press, Inc.
Mr. Robert Uhlenhop
Leo Wasserman Foundation
David R. and Muriel K. Pokross, Trustees Joan P. and Ronald C. Curhan
Waters Corporation
Mr. Douglas A. Berthiaume
Edwin S. Webster Foundation
Estate of Nancy P. Williams
Drs. Richard and Judith Wurtman
Dr. and Mrs. Nicholas T. Zervas
Estate of Jerome R. Zipkin

$50,000–$99,999

Anonymous (4)
A.T. Kearney, Inc.
Mr. Arthur Bert
American Airlines
Mr. Bernie Willitt
Allmerica Financial
Mr. David Portney
Analog Devices, Inc.
Mr. Ray Stata
Arthur Andersen, LLP
Mr. George E. Massaro
Aon Risk Services, Inc. of Massachusetts
Mr. Michael E. Toner
Arnold Communications, Inc.
Mr. Ed Eskandarian
Joseph F. Azrack and Abigail S. Congdon
Mr. and Mrs. Spencer Baker
Bartley Machine Manufacturing Co.
Mr. Richard Bartley
Bingham Dana, LLP
Ms. Catherine Curtin
Biogen, Inc.
Mr. James L. Vincent
Blue Cross and Blue Shield of Massachusetts
Mr. William C. Van Faasen
Boston Herald
Mr. Patrick J. Purcell
Boston Ventures Management, Inc.
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Irving S. Brudnick
Mr. and Mrs. Craig Burr
CSC
Ms. Nancy McCarthy
Virginia Wellington Cabot Foundation
Dr. Edmund B. Cabot
Choate, Hall & Stewart
Mr. Samuel B. Bruskin
Mr. Peter M. Palladino
Citizens Bank
Mr. Thomas J. Hollister
Clipper Ship Foundation, Inc.
Mr. and Mrs. Abram T. Collier
Don and Donna Comstock
Mr. and Mrs. William M. Crozier, Jr.
Bob and Lynn Daly
Mr. and Mrs. Miguel de Bragança
Demoulas Foundation
Ms. Frances Demoulas Kettenbach
The DeWolfe Companies, Inc.
Mr. Richard B. DeWolfe
Eastern Enterprises/ Boston Gas Company
Mr. J. Atwood Ives
Mr. Chester R. Messer
Mrs. Harriett M. Eckstein
Mr. William P. Egan
Mr. and Mrs. George M. Elvin
Ernst & Young, LLP
Mr. James S. DiStasio
Elizabeth Taylor Fessenden Foundation
Fidelity Capital Markets
Mr. Timothy McKenna III
Mr. and Mrs. Lawrence K. Fish
Mr. Thomas J. Flatley
Myrna H. and Eugene M. Freedman
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. George P. Gardner, Jr.
Goldman, Sachs & Co.
Mr. Daniel Jick
Mr. and Mrs. Mark Goldweitz
The Florence Gould Foundation
Estate of Grace Cornell Graff
Mr. John L. Grandin, Jr.
The William and Mary Greve Fund, Inc.
Mrs. Henry M. Halvorson
Harcourt General, Inc.
Mr. Richard A. Smith
Carol and Robert Henderson
Hewitt Associates
Mr. John Kiely
William & Flora Hewlett Foundation
Hewlett Packard Company
Mr. Ben L. Holmes
Mr. Edwin W. Hiam
Mr. James G. Hinkle *
Estate of Hester R. Hopkins
Hill, Holliday, Connors, Cosmopulos, Inc.
Mr. John M. Connors, Jr.

$50,000–$99,999 *continued*

Holland Mark Edmund Ingalls
Mr. Richard C. Garrison
Houghton Mifflin Company
Mr. Nader F. Darehshori
IBM and Lotus Development Corporation
Mr. Sean C. Rush
ITT Sheraton Corporation
Mr. Dan Weadock
Estate of Grace B. Jackson
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Robert Jaffe
Mr. Charles H. Jenkins, Sr.
Mr. William M. Joel
John F. Farrell & Associates
Mr. John F. Farrell, Jr.
Mr. and Mrs. Béla T. Kalman
Bill and Mimi Karlyn
Estate of Mary Jane Kelley
Estate of Louise Shonk Kelly in memory of Mary Brooks Whittemore
Mr. and Mrs. Douglas A. Kingsley
Kissei Pharmaceutical Co., Ltd.
Estate of Allen and Betsy Kluchman
Audrey Noreen Koller *
KPMG, LLP
Mr. Donald B. Holmes
Mr. and Mrs. Robert A. Lawrence
Lend Lease Real Estate Investments, Inc.
Mr. Dana J. Harrell
Mr. and Mrs. Robert J. Lepofsky
Mr. Alexander M. Levine
Estate of Leona Levine
Lucia Lin and Keith Lockhart
Estate of Augusta W. Little
Loomis-Sayles & Company, LP
Mr. Mark W. Holland
Mr. and Mrs. Caleb Loring, Jr.
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Anne Lovett and Stephen Woodsum
The Lowell Institute
LPL Financial Services
Mr. Todd A. Robinson
Lucent Technologies, Inc.
Mr. Eldred F. Newland, Jr.
Diane H. Lupean and Mrs. Edward M. Lupean
Mrs. Charles P. Lyman
Manulife Financial
Mr. John DesPrez III
Estate of Morton Margolis
Marsh USA, Inc.
Mr. Michael P. Golden
Carol and Thomas McCann
Sarah G. McCarthy Memorial Foundation
Estate of Charlotte McKenzie
McKinsey & Company, Inc.
Mr. David G. Fubini
Mr. Richard P. Menaul *
Meredith & Grew, Inc.
Mr. Thomas J. Hynes, Jr.
Merrill/Daniels
Mr. Ian Levine
Dr. Martin C. Mihm, Jr.
The Morningstar Family Foundation
Mrs. Olney S. Morrill
New England Financial
Mr. James M. Benson
Mr. and Mrs. Andrew L. Nichols
Mrs. Elizabeth P. Nickerson
Mr. and Mrs. Rodger P. Nordblom
NORTEL NETWORKS
Mr. Douglas Martin
Mr. and Mrs. Robert T. O'Connell
Dr. and Mrs. James J. Olsen
Overly Foundation
Jane and Neil Pappalardo
PerkinElmer, Inc.
Mr. Gregory L. Summe
William and Lia Poorvu
Printed Circuit Corporation
Mr. Peter Sarmanian
Dr. Carol Reich and Mr. Joseph Reich
Estate of Florence M. Reid
The Rhode Island Foundation
Billy Rose Foundation, Inc.
Mr. Roger A. Saunders
David and Marie Louise Scudder
Mr. and Mrs. Francis P. Sears, Jr.
Ms. Eileen C. Shapiro
Mr. and Mrs. Ross E. Sherbrooke
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Ira Stepanian
Mrs. Anson P. Stokes
Stone Charitable Foundation
Stone & Webster
Mr. H. Kerner Smith
Mr. John Studzinski
Taco, Inc.
Mr. John Hazen White, Sr.
Tanglewood Volunteer Association of the Boston Symphony Association of Volunteers
Thermo Electron Corporation
Mr. Richard F. Syron
Trust for Mutual Understanding
United Airlines
Mr. John Tipping
Mr. and Mrs. Loet A. Velmans
Watts Industries, Inc.
Mr. Timothy P. Horne
Mrs. Joan D. Wheeler
Mr. and Mrs. Robert C. Winters
Estate of Dixie Ward Wonders
The Cornelius and Muriel Wood Charitable Fund
Mr. and Mrs. Richard F. Young

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care



BOSTON POPS

The Boston Pops Esplanade Orchestra
Keith Lockhart conducting

Monday evening, August 20, 2001, at 8:30
Koussevitzky Music Shed
Tanglewood

2001 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor

HELPING CREATE OUTSTANDING PERFORMANCE IS SOMETHING WE **SPECIALIZE IN.**



As a longtime supporter of the Boston Pops, Fidelity Investments looks forward with great excitement to sponsoring the **BOSTON POPS 2001 FIESTA TOUR,** featuring the talents of Keith Lockhart.

We're proud to play a role in bringing you entertainment of this caliber. Because we know investing in the arts can pay handsome dividends both now and in the future.

Fidelity Investments®

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Monday evening, August 20, 2001, at 8:30,
at Tanglewood

BOSTON POPS

KEITH LOCKHART conducting

A BOSTON POPS FIESTA 2001
FIDELITY INVESTMENTS, NATIONAL TOUR SPONSOR

Malambo, from *Estancia*	Ginastera

The Music of Ernesto Lecuona

Andalucia	arr. Dragon
Malagueña	arr. Grofé
Dansa Brasileira	Guàrnieri
Batuque	Fernández
Ay, Ay, Ay	Pérez/Freire-Dragon
El Salón México	Copland

INTERMISSION

Huapangos de Ruben Fuentes	Fuentes
Estrellita	Ponce-Grijalva
Granada	Lara-Grijalva/Carrillo

MARIACHI COBRE

The Stars and Stripes Forever	Sousa

BERNIE ROBERTS conducting
First prize-winner of the 2000 Volunteer Fellowship Raffle, sponsored by the Tanglewood Association of the Boston Symphony Association of Volunteers

Oblivion	Piazzolla-Morley

Michael Monaghan, soprano saxophone solo

Cumbias	trad.-C. Villalobos L./Hollenbeck
Jalousie	Gade-Brohn

Joseph Scheer, solo violin

Perfidia	Dominguez-Calandrelli
Mambo Jambo	Prado/Hernández-Calandrelli

This concert is funded by the George and Roberta Berry Supporting Organization.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano
Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as two overseas tour to Japan and Korea in 1997 and 2001. Since 1996 Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor. *The Latin Album*, released in September 2000, was recently nominated for a Latin Grammy Award in the category of Best Pop Instrumental Album. Mr. Lockhart's first five RCA Victor albums with the Boston Pops Orchestra—*Runnin' Wild, the Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, and *A Splash of Pops*—all received critical and popular acclaim. A compilation album entitled *Encore!* features tracks from those recordings. In June 2001 they recorded an album of music by Richard Rodgers for future release on RCA Victor.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice

Berkshire Country Day School
proudly presents
KEITH LOCKHART AND FRIENDS
and the
BOSTON UNIVERSITY SYMPHONY ORCHESTRA
David Hoose, conductor
October 7, 2001
Seiji Ozawa Hall, Tanglewood
to salute the
BOSTON SYMPHONY ORCHESTRA'S
65 years in Berkshire County
TICKETS NOW ON SALE
413-637-0755
Studio Two photo



Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

Mariachi Cobre

Mariachi, one of the world's most exciting folk idioms, is a vital part of Mexico's cultural identity. Nowhere is that identity better represented than in the music of Mariachi Cobre, whose performances have a way of lifting the soul, of conveying the richness and emotional power of mariachi music. Founded in 1971 in Tucson, Arizona by Randy Carrillo, Mariachi Cobre is celebrating its 30th anniversary in 2001. Since 1982, this twelve-piece ensemble of violins, trumpets, and guitars, has played to the crowds at EPCOT's Mexico Pavilion at Walt Disney World in Orlando, Florida. The group also performs annually at the "Mariachi USA Festival" at the Hollywood Bowl. Cobre has collaborated with international artists Linda Ronstadt, Vikki Carr, Lola Beltran, Lucha Villa, Julio Iglesias, Guadalupe Pineda, Angeles Ochoa, Aida Cuevas, Pedro Fernandez, Pepe Aguilar, Beatriz Adriana, Jose Luis Rodriguez "El Puma," Rocio Banquells, Lorenzo de MonteClaro, Carlos Santana, Beatriz Montes, Celia Cruz, Angela Carrasco, Herb Alpert, Nydia Rojas, Ana Gabriel, and Alison Krauss. During the past ten years Cobre has appeared on Univision award shows televised in eighteen countries. Cobre gained additional international exposure during a tour of the Netherlands and was featured at the First and Third International "Encuentro de Mariachi" in Guadalajara, Jalisco, Mexico. Mariachi Cobre has performed with Keith Lockhart and the Boston Pops Orchestra in concert and on the RCA Victor recording *The Latin Album*. The group has also performed with Vikki Carr and the San Antonio and San Jose symphony orchestras, with Doc Severinsen and the Milwaukee and Minnesota symphony orchestras, and with the Phoenix, Columbus, Jacksonville, Guadalajara, Orlando, Monterey, Tucson, Modesto, Buffalo, and Long Beach orchestras. Mariachi Cobre recordings include: *Mariachi Cobre*, *Este es Mi Mariachi*, and *XV Anniversary*. For further information, visit www.mariachi-cobre.com. Mariachi Cobre members include Randy Carrillo, Stephen Carrillo, Christopher Figueroa, Pablo Hector Gama, Francisco Grijalva, Roberto Martinez, Israel Galvez Molina, Miguel Angel Molina, Antonio Hernandez, Mack Ruiz, Mario Trujillo, and Javier Trujillo.

Mariachi Cobre is presented by Epcot® at the WALT DISNEY WORLD® Resort.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Gregory Vitale
Kristina Nilsson
Sandra Kott
Sharan Leventhal
Dianne Pettipaw
Cynthia Cummings
Melissa Howe
Maynard Goldman
Gerald Mordis
James Orent
Paul MacDowell
Stacey Alden
Christine Vitale

Second Violins
Clayton Hoener
Colin Davis
Susan Shipley
Danielle Maddon
Julie Leven
Rebecca Katsenes
Karma Tomm
Biliana Voutchkova
Sarita Uranovsky
Stephanie Larsen
Kay Knudsen
Krista Buckland Reisner

Violas
Kenneth Stalberg
Jean Haig
Anne Black
David Feltner
Barbara Wright
Joli Wu
Abigail Kubert
Donald Krishnaswami

Cellos
Ronald Lowry
David Finch
William Rounds
Toni Rapier
Mark Simcox
Jennifer Lucht
Eugene Kim
Timothy Roberts

Basses
Robert Caplin
Barry Boettger
Gregory Koeller
Elizabeth Foulser
George Speed
Susan Hagen
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Julie Scolnik

Oboes
Barbara LaFitte
Frank Charnley

English Horn
Nicolas Hart

Clarinets
Ian Greitzer
Aline Benoit
Bruce Creditor

Bass Clarinet
Edward Avedisian

Saxophone
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Margaret Phillips

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Dana Russian

Trombones
James Nova
Darren Acosta
Hans Bohn

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Dean Anderson
Tony Cruz
Neil Grover
Patrick Hollenbeck
Ricardo Monzon

Harp
Anna Reinersmann

Piano/Accordion
Bob Winter

Guitar
Jonathan Finn

Electric Bass
David Buda

Librarian
William Shisler

Personnel Manager
Bruce M. Creditor

Table of Contents

Prelude Concert of Friday, August 24, at 6 3
Concord Trio; Tina Packer, speaker
MUSIC OF KERNIS, PÄRT, AND SCHUMANN

Orchestra of St. Luke's concert of Friday, August 24, at 8:30 15
Donald Runnicles conducting; Peter Serkin, piano
ALL-MOZART PROGRAM

Israel Philharmonic Orchestra concert of Saturday, August 25, at 8:30 25
Zubin Mehta conducting; Vadim Repin, violin
MUSIC OF TCHAIKOVSKY AND MAHLER

Israel Philharmonic Orchestra concert of Sunday, August 26, at 2:30 41
Zubin Mehta conducting; Christine Goerke, Jill Grove, Robert Gambill, and John Relyea, vocal soloists; Tanglewood Festival Chorus, John Oliver, conductor
BEETHOVEN NINTH SYMPHONY

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, AUGUST 2001

August 4 and 11 — Marc Mandel, BSO Director of Program Publications
August 18 — Robert Kirzinger, BSO Publications Associate





Tanglewood

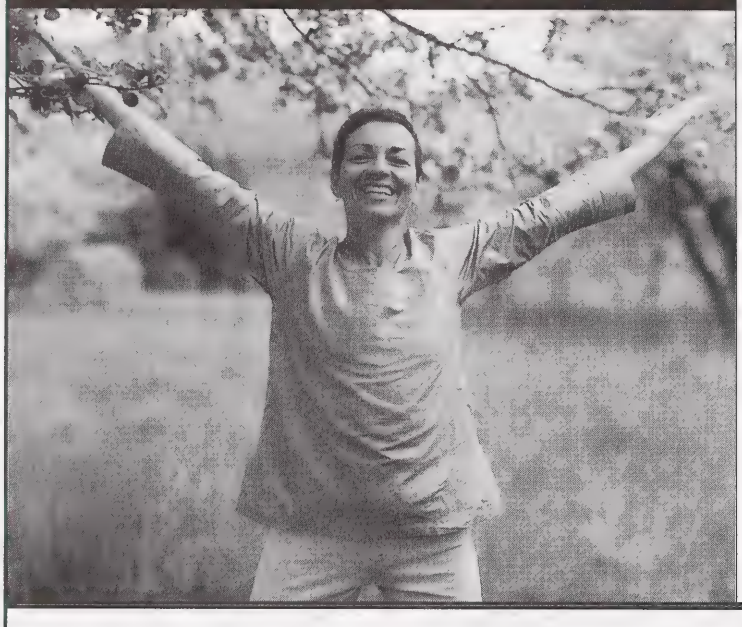
BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



Experience Kripalu — the ultimate retreat for body & soul



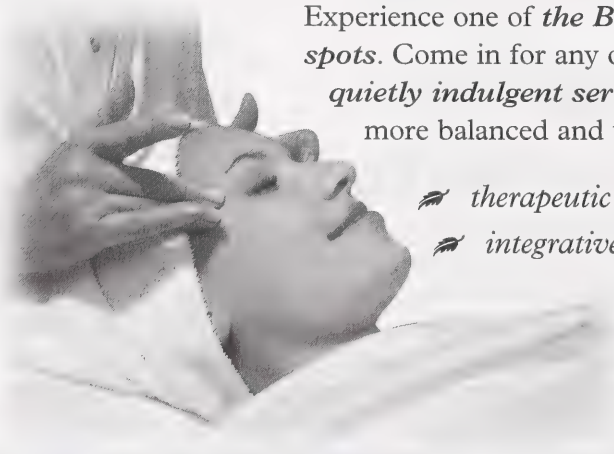
CONVENIENTLY LOCATED across from Tanglewood, Kripalu Center offers an ideal setting to reconnect with body and soul. Come and be transformed by our renowned yoga, meditation and DansKinetics® classes. Learn how to apply the principles of holistic living to your life. Or take a few days for *Retreat & Renewal*—the program you design, creating your own experience from a variety of daily activities. Drop in for the day or plan a Kripalu vacation—with more than 600 offerings, we've got one that's right for you.

Kripalu Center is a nonprofit organization dedicated to creating a more conscious and compassionate world.

TANG01

Kripalu Healing Arts

Around the corner—a world away



Experience one of ***the Berkshires' most famous getaway spots***. Come in for any of our ***appealing, essential and quietly indulgent services*** and you'll leave feeling clearer, more balanced and utterly refreshed.

therapeutic massage *energy work* *facials*
integrative health *shiatsu* *craniosacral*
aromatherapy *and more!*

CALL FOR AN APPOINTMENT TODAY

888-738-1822

Kripalu
Center for Yoga & Health

For more information or a catalog, call 800-741-SELF or visit www.kripalu.org
Lenox, Massachusetts

2001 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, August 24, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

CONCORD TRIO
ANDREW JENNINGS, violin
NORMAN FISCHER, cello
JEANNE KIERMAN, piano
TINA PACKER, speaker

KERNIS — *Le quattro stagioni dalla cucina Futurismo*
(*The Four Seasons of Futurist Cuisine*)

Manifesto
Heroic Winter Dinner
Springtime Meal of the Word in Liberty
Nocturnal Love Feast
Autumn Musical Dinner

Text begins on page 7.

PÄRT — *Mozart-Adagio*

SCHUMANN — Piano Trio No. 2 in F, Op. 80

Sehr lebhaft [Very lively]
Mit innigem Ausdruck [With inward expression]
In mässiger Bewegung [Moderately]
Nicht zu rasch [Not too quick]

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Arvo Pärt (b.1935, Paide, Estonia; now living in Berlin) has always been a composer apart. Perhaps it would not seem unusual for a composer in the 1960s to use serial or aleatory (chance) techniques, but in the Soviet-dominated country of Estonia it was unusual indeed. By the mid-1970s, through the efforts of Alfred Schnittke and other modernist masters, a certain *glasnost* crept into new Soviet music—but Pärt had already moved on. As his country was rejoining the Western music scene, its leading composer seemed to be withdrawing from it to an inner world of spiritual exploration, characterized by centuries-old

harmonic modes and sounds, and by a quest for simplicity, stability, and peace. In recent years, however, listeners all over the world have discovered his music, and joined him on that quest.

The Helsinki Festival commissioned Pärt's *Adagio* for the Kalichstein-Laredo-Robinson Trio, which gave the first performance on September 6, 1992, in Helsinki. The work is in memory of the Russian violinist Oleg Kogan (1946-1990), a close friend of the composer and an admired interpreter of Mozart. When he revised the piece in 1997, Pärt changed the title to *Mozart-Adagio*, acknowledging that he began with a composition by Mozart: the second movement of his F major piano sonata, K.280.

This music by the eighteen-year-old Mozart achieves profound expression with only a few notes, a lament in F minor following the sonata's emotionally ambiguous first movement in the major. The sonata's second movement is in concise sonata form, with the briefest of development sections and no coda. Its themes consist mainly of a melancholy pastoral theme in *siciliano* rhythm and a more comforting one in A-flat major. In his reworking, Pärt frames Mozart's original at beginning and end with hushed, dissonant string chords, but otherwise preserves its structure bar for bar, while "hearing" the music in his own way.

* * * * *

Both **Robert** (1810-1856) and Clara **Schumann** undertook a systematic study of counterpoint in 1845, composing fugues while referring to works such as Bach's *Well-tempered Clavier*. "From 1845 onwards," Robert wrote later, "when I started to invent and work out in my head, a quite different way of composing began to develop." For better or worse, this watershed separates Schumann's "year of chamber music"—1842, when he composed the three string quartets, the piano quartet and quintet, and an attempted piano trio later published as a suite titled *Fantasy Pieces*—from 1847, when he composed two more piano trios, the D minor, Opus 63, and the F major, Opus 80. While the 1842 works may have been more spontaneous than the later trios, they were plainly a pianist's first attempts at

The Institute of Contemporary Art in Boston and MASS MoCA
in the Berkshires are Massachusetts' close contemporaries,
presenting innovative exhibitions, performances, and
programs that inspire, challenge, and excite.

Close Contemporaries

ICA's new exhibitions include *The Social Scene* and
a series of photographs by Nikki S. Lee.

MASS MoCA's summer offerings include *Game Show*,
Mona Hatoum's *Domestic Disturbance*, and *Öyvind Fahlström*.

ICA and MASS MoCA. Close. Contemporary.
Worth the drive.

THE INSTITUTE OF CONTEMPORARY ART
Boston, MA | 617.266.5152
www.icaboston.org

MASS MoCA
North Adams, MA | 413.662.2111
www.massmoca.org

Support provided by the Massachusetts Turnpike Authority under its Massachusetts Turnpike Authority Tourism Grant Program.

chamber music. And while the strings still tend to follow the piano part in the 1847 trios, there are more contrapuntal pleasures to savor in these works, a chromatic palette of harmonies that points toward Fauré and Franck, and a more plastic handling of the chamber music medium than before.

During July 1847, Schumann paid a visit to his birthplace, the small town of Zwickau, where local residents treated him like a returning hero. As part of the festivities, he conducted his Symphony No. 2 in C major; just four days later he completed a massive revision of the work, readying it for publication. Perhaps he was now feeling like the vessel of many hopes, including those of his home town and those of the ghosts of his great Classical forebears. Whatever the reason, he began another piano trio that August, and worked on it until late in October. Ironically, on November 5, Schumann learned that Mendelssohn, the composer Schumann had called "the Mozart of the nineteenth century," had died the day before.

The Opus 80 trio, however, owes far less to Mozart or Mendelssohn than to Schumann's own lovably eccentric personality. Who else would begin a serious, multi-movement work with a movement in fast, scherzo-like 6/8 meter? Schumann wrote to the composer Carl Reinecke that he was especially proud of this trio's second and third movements, and indeed they are among the most original and colorful music of his later years, anticipating the next generation of Romantic composers. A marked, syncopated leap in the finale theme echoes the motto of the first movement. This movement is, in effect, a monothematic sonata form à la Haydn with a healthy dose of *The Well-tempered Clavier.* It aims to advance the Classical art of turning simple melodic motives into a taut and exciting structure, with considerable success.

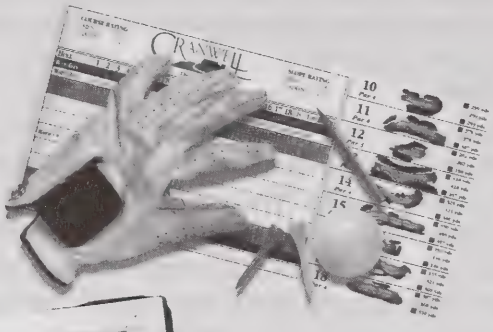
* * * * *

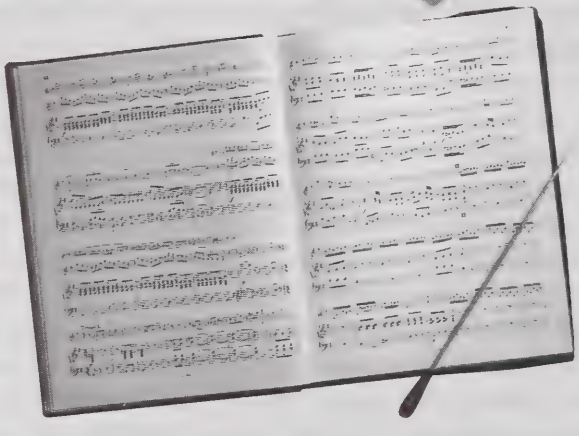
In February 1909, the Italian playwright and poet Filippo Tomasso Marinetti (1876-1944) published his "Futurist Manifesto" in the Parisian newspaper *Le Figaro,* launching the influential arts movement known as Futurism. Part serious critique, part satire, and part medicine show, Futurism advocated liberating the arts from encrusted traditions and embracing the coming age of machines, speed, and mass warfare ("the world's only hygiene"). Beginning with literature, then moving on to visual arts, architecture, and music, the charismatic Marinetti and his followers preached their gospel of the new in books, articles, and uproarious lecture tours. Finally, in 1932, Marinetti turned his attention to food, blasting the Romantic pastoral tradition of home cooking, family dining, fresh ingredients, and fine recipes for fostering lethargy and unoriginality among the people. Marinetti became an early and enthusiastic supporter of fascism, and while that movement has

THE BERKSHIRES NEW ULTRA SAVVY INN
the PORCHES Inn
at MASS MoCA
231 RIVER STREET, NORTH ADAMS, MA 01247
TEL. 413 664-0400 WWW.PORCHES.COM

SOUTH MOUNTAIN CONCERTS
Pittsfield, Massachusetts
83rd Season of Chamber Music
September 9, Emerson String Quartet and Menahem Pressler, Piano
September 16, Kalichstein-Laredo-Robinson Trio
September 23, Opus I
September 30, Tokyo String Quartet
October 7, Takacs String Quartet
Concerts at 3 P.M.
For Brochure and Ticket Information Write
South Mountain Concerts, Box 23
Pittsfield, MA 01202 Phone 413 442-2106

NEW SPA UNDER CONSTRUCTION





FAIRWYNDS.
FOR THOSE WHO KNOW THE SCORE.

Introducing FairWynds... dramatic, estate-style homes overlooking the magnificent fairways of Cranwell Resort and Golf Club. At FairWynds, you'll enjoy every amenity offered at this exclusive, world-class resort, from luxury hotel style services to golf, swimming, tennis and fine dining – complimenting a carefree lifestyle. To preview the plans and learn more about these incredible resort-style maintenance-free single-family homes, visit our on-site sales office and model home today!



Single Family Golf Homes
From the mid $400,000s

FAIRWYNDS

At Cranwell Resort and Golf Club

THE FINEST HOMES AND HOTEL IN THE BERKSHIRES.

413.637.9742 • www.FairWynds.com

55 Lee Road, Lenox, Massachusetts 01240

Sales office open daily from 9 to 5. Appointments recommended. Enter Cranwell Resort at the intersection of Routes 7 and 20, or the Walker Street entrance. Follow signs to FairWynds.

We are pledged to the letter and spirit of U.S. policy for the achievement of equal housing opportunity throughout the Nation. We encourage and support an affirmative advertising and marketing program in which there are no barriers to obtaining housing because of race, color, religion, sex, handicap, familial status or national origin.

thankfully been in remission for some time, a glance around your kitchen will show that his vision of a low-calorie, high-tech, on-the-run way of cooking and eating has largely come true.

In 1989, Aaron Jay Kernis (b.1960, Philadelphia) came across Marinetti's iconoclastic answer to Escoffier, *The Futurist Cookbook*. "The controversies over the NEA and censorship were at their peak then," he recalled recently. "Remembering Marinetti's politics, I wanted to set some of his recipes as a way of looking at fascism and the arts." His opportunity came in the form of a commission for a piece to honor John Gidwitz, manager of the Baltimore Symphony Orchestra, on his fiftieth birthday. *The Four Seasons of Futurist Cuisine* was composed at the MacDowell Colony during the spring of 1991 and was first performed on Martha's Vineyard the following August 30. Kernis calls the piece a "historical recreation," and says that while composing it he felt "as if I were living in the 1920s and '30s." The music's feeling of ironic distance reflects an aesthetic trend of that period and also Marinetti's self-awareness as a jokester and publicity hound.

Kernis prefaces the work with a craggy rendering of Marinetti's 1909 Manifesto, then gives each "season" a setting vividly suggested by its text. The music often alludes, implicitly or explicitly, to earlier composers—e.g., silent-movie music and Wagner in "Springtime...," Fauré and Debussy in "Nocturnal Love Feast," possibly Schubert and Chopin in "Autumn Musical Dinner"—as if to suggest Marinetti's "no-style" by a kind of "all-styles."

—David Wright

copyright ©2001

Now based in Wellesley, Massachusetts, David Wright contributes program notes regularly to Lincoln Center and Carnegie Hall, and articles on music to the *New York Times*.

AARON JAY KERNIS "The Four Seasons of Futurist Cuisine"

Texts by Filippo Tomasso Marinetti

Manifesto

We stand on the last promontory of the centuries! We will sing of great crowds excited by work, by pleasure, and by riot; we will sing of the multicolored, polyphonic tides of revolution in the modern capitals; we will sing, of the vibrant nightly fervor of arsenals and shipyards blazing with violent electric moons; greedy railway stations that devour smoke-plumed serpents; factories hung on clouds by the crooked lines of their smoke; bridges that stride the rivers like giant gymnasts, flashing in the sun with a glitter of knives; adventurous steamers that sniff the horizon; deep-chested locomotives that paw the tracks like the hooves of enormous steel horses bridled by tubing; and the sleek flight of lanes whose propellers chatter in the wind and seem to cheer like an enthusiastic crowd.

Convinced that in the probable future conflagration those who are the most agile, most ready for action, will win, we Futurists have injected ability into world literature with words-in-liberty and simultaneity. We have generated surprises with illogical syntheses and dramas of inanimate objects that have purged the theater of boredom. Having enlarged sculptural possibility with anti-realism, having created geometric architectonic splendor without decorativism and made cinematography and photography abstract, we hereby announce the imminent launch of Futurist cooking to establish the way of eating best suited to an ever more high speed, airborne life.

While recognizing that badly or crudely nourished men have achieved great things in the past, we affirm this truth: men think, dream and act according to what they eat and drink.

Let us consult on this matter our lips, tongue, palate, taste buds, glandular secretions and probe with genius into gastric chemistry.

It is not only that Futurist cooking proposes a complete revolution in the nourishment of our race, with the aim of making it more joyful, spiritual and dynamic. Futurist Cook-

ing also proposes, through the art of harmoniously combining Futurist dishes, to evoke and provoke essential states of mind which cannot otherwise be evoked or provoked. We have put together some dinner programs that we call PROVOCATIVE AND EVOCATIVE: LE QUATTRO STAGIONI DALLA CUCINA FUTURISMO.

Heroic Winter Dinner

A group of soldiers who at three o'clock on a January afternoon will have to get into a lorry to enter the line of fire at four, or go up in an aeroplane to bomb cities or counter-attack enemy flights, would seek in vain the perfect preparation for these in the grieving kiss of a mother, of a wife, of children or in re-reading passionate letters.

A dreamy walk is equally inappropriate. So is the reading of an amusing book. Instead these fighters sit down round a table, where they are served a 'Drum Roll of Colonial Fish' and some 'Raw Meat Torn by Trumpet Blasts.'

DRUM ROLL OF COLONIAL FISH: poached mullet marinated for twenty-four hours in a sauce of milk, rosolio liqueur, capers and red pepper. Just before serving the fish, open it and stuff it with date jam interspersed with discs of banana and slices of pineapple. It will then be eaten to a continuous rolling of drums.

RAW MEAT TORN BY TRUMPET BLASTS: cut a perfect cube of beef. Pass an electric current through it, then marinate it for twenty-four hours in a mixture of rum,

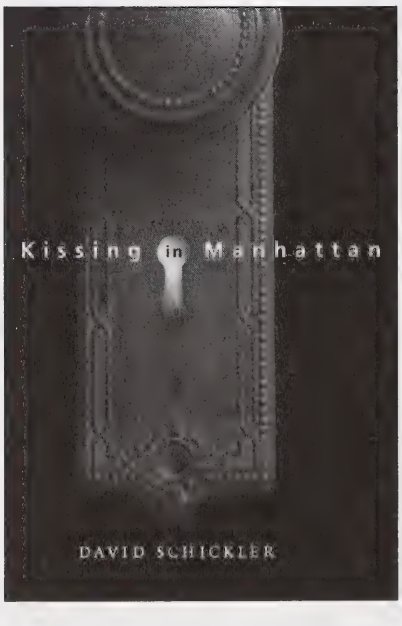
Summer Sensations

From the author of
The Giant's House . . .



"Relentlessly eventful, rollickingly funny and heartwarming."
—*Publishers Weekly,* starred review

Behind every door
there's a story . . .



"A one-of-a-kind book . . .
a divine comedy."
—*San Francisco Chronicle*

Available wherever books are sold • www.dialpress.com

THE DIAL PRESS

cognac and white vermouth. Remove it from the mixture and serve on a bed of red pepper, black pepper and snow. Each mouthful is to be chewed carefully for one minute, and each mouthful is divided from the next by vehement blasts on the trumpet blown by the eater himself.

When it is time for the *Peralzarsi*, the soldiers are served plates of ripe persimmons, pomegranates and blood oranges. While these disappear into their mouths, some very sweet perfumes of roses, jasmine, honeysuckle and acacia flowers will be sprayed around the room, the nostalgic and decadent sweetness of which will be roughly rejected by the soldiers who rush like lightning to put their gas masks on.

The moment they are about to leave they swallow the Throat-Explosion, a solid liquid consisting of a pellet of Parmesan cheese steeped in Marsala.

Springtime Meal of the Word in Liberty

Walking across a spring garden through the gentle flames of a dawn full of childish timidity has plunged three young men dressed in white wool, without jackets, into a state of literary and erotic anxiety that cannot be appeased by a normal meal.

They sit down at a table out of doors under an arbor that allows the warm fingers of the sun to pass through.

They are immediately served with a synoptic-syngustatory plate, not hot, but gently warmed, of peppers, garlic, rose petals, bicarbonate of soda, peeled bananas and cod liver oil equidistant from each other.

Will they eat it all? Will they taste just parts of it? Will they grasp the imaginative relationships without tasting anything? It's up to them.

Next they dutifully eat a bowl of traditional clear soup with tortellini. This has the effect of making their palates take flight quickly to search on the synoptic-syngustatory plate for an indispensable new harmony.

Instantly they make an unusual metaphorical connection between the peppers (symbol of rustic strength) and the cod liver oil (symbol of ferocious northern seas and the need to cure sick lungs) so they try dipping the peppers in the oil. Then each clove of garlic is carefully wrapped in rose petals by the same hands of the three guests, who thus entertain themselves with the coupling of poetry and prose. The bicarbonate of soda is available for use as the verb in the infinitive of all food and digestive problems.

But tedium and monotony can arise after the taste buds have savored the garlic and roses. So then a buxom country girl in her twenties enters, holding in her arms a huge bowl of strawberries floating in well-sweetened Grignolino wine. The young men invite her with high-flown words-in-liberty devoid of all logic and directly expressing their nervous condition, to serve them as quickly as possible. She serves them by tipping it over their heads. They end up eating, licking, drinking, mopping themselves up, fighting each other across the table with illuminating adjectives, verbs shut between full stops, abstract noises and animal cries which seduce all the beasts of springtime as they ruminate, snore, grumble, whistle, bray and chirrup in turn.

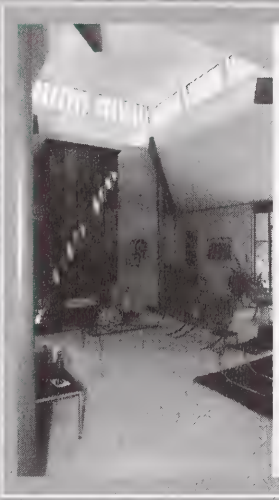
Nocturnal Love Feast

A terrace in Capri, August. The moon pours a stream of curdled milk straight down on the tablecloth. The brown-skinned, heavy-breasted native mama enters carrying an enormous ham on a tray and speaks to the two lovers who are lying stretched out in the two deck chairs, uncertain if they should renew the fatigues of the bed or begin those of the table.

"This is a ham that contains a hundred different pork meats. In order to sweeten it and free it from any possible bitterness and virulence, I have soaked it for a week in milk. Real milk, not that illusory milk of the moon. Eat as much of it as you like."

The two lovers devour half the ham. Large oysters follow, each with eleven drops of Muscat wine from Syracuse mixed into its sea water.

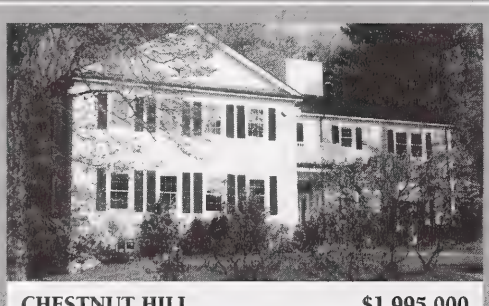
Coldwell Banker Hunneman Previews International®



CHESTNUT HILL
$1,700,000
Inviting eight room contemporary style home overlooking an idyllic 3/4 acre garden offers a rare opportunity to live in one of Chestnut Hill's most coveted areas. Single level living ideally suited for expansion. Urban amenities plus major routes nearby. **Judy Abrams and Merle Grandberg, Newton Office, (617) 969-2447, ghabrams@aol.com, merle4444@yahoo.com**



HINGHAM **$1,900,000**
With a licensed dock, mooring, tennis court and swimming pool, this 10-room, 4-bedroom property on Hingham Harbor is a rarity, offering year-round seaside living with easy access to Boston. Glorious views, gracious reception rooms, first floor master, nautical room with balcony, generous expansion space. **Clare Garrity, Hingham Office, (781) 749-4430, claregarrity@mediaone.net**



CHESTNUT HILL **$1,995,000**
This Contemporary Colonial includes a gourmet kitchen, three-season conservatory, au pair or in-law suite, playroom with fireplace and three car garage. Only the finest materials have been used in the construction of the home; and extensive architectural detailing enhances both the interior and exterior. **Barney Hass, Chestnut Hill Office, (617) 566-2447, JBTreehouse@mediaone.net**



BOSTON **$4,300,000**
A seemingly typical Greek Revival townhouse on Beacon Hill which offers a delightful combination of traditional Beacon Hill charm and exciting contemporary design. Features include a five-story atrium, a "dream" kitchen, a formal dining room, expansive living room and an elevator. **Bruce McLean, Beacon Hill Office, (617) 723-2737, b.e.mclean@att.net**



NEWTON **$1,950,000**
This enchanting stone-front colonial offers many distinctive features as well as a private two-room suite located on the first floor, ideally suited for an in-law or au pair accomodations. Two car garage. Easy access to public transportation and major routes. **Ilene Solomon and Judy Abrams, Newton Office, (617) 969-2447, lilsol@mediaone.net, ghabrams@aol.com**



BOSTON
$2,895,000
A sunny, Commonwealth Avenue location combines with exceptional quality and grand design in this stately and sophisticated duplex residence in a professionally managed building. Beautiful detail throughout: mahogany doors, a grand double-width staircase, five fireplaces, three luxurious bedrooms, chef's kitchen, parking. **Bob Alogna, Hunneman Itzkan and Marchiel Office, (617) 247-2909**

Contact PREVIEWS® at (800) 548-5003

Visit Our Web Site at: www.hunneman.com

Then a glass of Asti Spumante. Then the *War-in-Bed*. The bed, vast and already full of moonlight, fascinated, comes to meet them from the back of the open room. They get into it, toasting each other and sipping from the War-in-Bed. It is composed of pineapple juice, egg, cocoa, caviar, almond paste, a pinch of red pepper, a pinch of nutmeg and a whole clove, all liquidized in Strega liqueur.

Autumn Musical Dinner

In a hunter's cabin secluded in a green-blue-gilded forest, two couples sit down at a rough table made from trunks of oak.

The brief blood-red twilight lies in agony beneath the enormous bellies of darkness as if under rain-soaked and seemingly liquid whales.

As they wait for the peasant woman to cook, the only food that passes along the still empty table is the whistle that the wind makes through the door lock, to the left of the diners.

Dueling with that whistle is the long, sharp wail of a violin note escaping from the room on the right belonging to the peasant woman's convalescent son.

Then, silence for a moment. Then, two minutes of chick peas in oil and vinegar. Then, seven capers. Then twenty-five liqueur cherries. Then twelve fried potato chips. Then a silence of a quarter of an hour during which the mouths continue to chew the vacuum. Then, a sip of Barolo wine held in the mouth for one minute. Then a roast quail for each of the guests to look at and inhale deeply the smell of without eating. Then four long handshakes to the peasant woman cook and off they all go into the darkness-wind-rain of the forest.

GUEST ARTISTS

Having already performed together for twenty-two years, the **Concord Trio** announced their "official" first season in 1993. The trio has been performing throughout the United States since 1971. Andrew Jennings and Norman Fischer were founding members of the Concord String Quartet, an ensemble that left an indelible mark on the American music scene during its sixteen years of existence. Through 1500 concerts, more than two dozen recordings, and scores of commissions of new works, the Concord Quartet established a tradition of excellence and artistic integrity that the Concord Trio continues. Naumburg Award-winning violinist **Andrew Jennings** has achieved international stature as both a performer and a teacher. As a soloist and chamber musician he has appeared in virtually every state and province in the United States and Canada as well as most major European cities. He has recorded for RCA, Nonesuch, Vox, Turnabout, CRI, Danacord, Crystal, and MMO, twice receiving Grammy nominations. Television appearances here and abroad have also received numerous awards, including an Emmy. His chamber music career has included a sixteen-year tenure with the acclaimed Concord String Quartet, as well as the Gabrielli Trio and his current membership in the Concord Trio. He has given nearly three hundred premiere performances as well as surveys of the complete chamber and duo works of Bach, Beethoven, Schubert, Ives, Brahms, Rochberg, Bartók, and others. His primary teachers were Pamela Gearhart, Alexander Schneider, and Ivan Galamian; his chamber music studies were with the Juilliard and Budapest string quartets. Mr. Jennings's teaching credentials include appointments as artist-in-residence at Dartmouth College and at the University of Akron. His students have won international competitions and hold positions in orchestras, string quartets, and universities throughout the country. He currently holds simultaneous appointments as a professor of violin and chamber music at the University of Michigan in Ann Arbor and at the Oberlin College Conservatory. He has been a member of the faculty of the Tanglewood Music Center for the past thirteen years. Cellist **Norman Fischer** completed instrumental study with Richard Kapuscinski, Claus Adam, and Bernard Greenhouse, after which he co-founded the internationally acclaimed Concord String Quartet, a group that won the Naumburg Chamber Music Award, an Emmy, and several Grammy nominations, and recorded over forty works on RCA Red Seal, Vox,

BERKSHIRE HEALTH SYSTEMS

is proud to celebrate
Tanglewood's 2001 Season.
A commitment to artistic excellence is a
hallmark of Tanglewood.



At Berkshire Health Systems, we are equally proud of our commitment to providing a vast array of healthcare services to the people of Berkshire County, surrounding communities, and visitors to our region.

Utilizing state-of-the-art medical technology, our dedicated staff of healthcare professionals holds quality care to the highest standard.

Whether you're a lifelong resident or a summer visitor, Berkshire Health Systems hopes you enjoy a season filled with some of the most exceptional artistic offerings in the world – all set in the beauty that is the Berkshires.

Berkshire Medical Center, Pittsfield ◆ Fairview Hospital, Great Barrington
Berkshire Medical Center Hillcrest Campus
Berkshire Visiting Nurse Association
Berkshire Healthcare Systems, Inc.
Mt. Greylock Extended Care

Nonesuch, Turnabout, and CRI. For thirty years Mr. Fischer has collaborated with pianist Jeanne Kierman as the Fischer Duo, playing recitals throughout the United States and on tours of South America and South Africa, and twice serving as United States artistic ambassadors. Two new recordings by the duo have been released this year on Gasparo. Mr. Fischer has premiered and recorded many new works for cello and orchestra. His recitals of unaccompanied cello works, including a performance of Golijov's *Omaramor* at the opening of the 1998 Tanglewood Festival, have received great acclaim. He has made guest appearances with the Juilliard, Cleveland, Emerson, Blair, Schoenberg, Ciompi, Chester, and Audubon string quartets, the Santa Fe Chamber Music Festival, Chamber Music International, Context, Houston's Da Camera Society, and in period instrument performances. Mr. Fischer has been on the faculty of Dartmouth College and the Oberlin Conservatory of Music, and is currently professor of violoncello and chair of the string department at the Shepherd School of Music at Rice University. During the summer he teaches at the Round Top, Musicorda, and, since 1985, Tanglewood festivals. **Jeanne Kierman** is a graduate of Oberlin College, the Dalcroze School, and the New England Conservatory. She studied with William Masselos, Miles Mauney, Victor Rosenbaum, and Menahem Pressler. Ms. Kierman is equally adroit as a collaborator with voice or instrument and is in great demand as a recital partner. Since 1971 she has performed with cellist Norman Fischer as part of the Fischer Duo; she has toured widely and recorded four discs ranging from French repertoire to newly commissioned scores. For ten years she was the pianist with the New England-based Alcott Ensemble. Ms. Kierman is an artist teacher of piano at Rice University's Shepherd School of Music.

Tina Packer, founder, artistic director, and president of Shakespeare & Company, trained at the Royal Academy of Dramatic Art, where she won the Ronson Award for Most Outstanding Performer. In Britain she was an associate artist with the Royal Shakespeare Company, performed in the West End, and acted with repertory companies in Glasgow, Edinburgh, Leicester, and Coventry. She worked for the BBC and ITV television companies and in film. At Shakespeare & Company, Ms. Packer has directed more than thirty-five productions, including recently *Coriolanus*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Julius Caesar*, *The Merry Wives of Windsor*, *Henry IV, part I*, and *Mrs. Klein*. She has also appeared as Edith Wharton and as Shirley Valentine numerous times to critical acclaim, and most recently shared the stage with Frances West in *Wit*. As artistic director of the Boston Shakespeare Company, she directed *Master Harold and the Boys*, *Rat in the Skull*, and *Observe the Sons of Ulster*. At regional theaters, she has directed *Richard III*, *King John*, *Measure for Measure*, *Hamlet*, *Othello*, and *Scheherezade*. She is the subject of the WGBH documentary, "Sex, Violence, and Poetry: A Portrait of Tina Packer" and Helen Epstein's biography *The Companies She Keeps*. In 1994-95 she received Guggenheim and Bunting fellowships to create and perform her trilogy *Women of Will*. Ms. Packer holds honorary doctorates of letters from Emerson College, Trinity College, and the Massachusetts College of Liberal Arts. She was named 1996 Woman of Achievement by the Berkshire Business and Professional Women's Organization, and she was the 1999-2000 Arts Recipient of the Commonwealth Award, the state's highest honor for excellence in the arts. Ms. Packer and Shakespeare & Co. actors collaborated with the Boston Pops on their 1999 concert "Brush Up Your Shakespeare" for PBS television. Ms. Packer's book *Power Plays: Shakespeare's Lessons in Leadership & Management*, co-authored with Columbia Business School professor John O. Whitney, was published by Simon & Schuster last year. She is currently working with Scholastic Books on adapting Shakespeare's stories for children, and is spearheading the international effort to construct The Rose Playhouse USA in Lenox, Massachusetts. In May 2001, Ms. Packer was honored with the 2001 Elliott Norton Award in Boston for "Sustained Excellence in Theatre."





THE INTERIOR®
ALTERNATIVE
Fabric and Bedding Outlet
Tremendous Savings Off
Suggested Retail Every Day!

Featuring
WAVERLY
and other **DESIGNER BRANDS**

We feature discontinued and seconds fabric at tremendous savings!

Decorative Prints, Sheers, Velvets, Damasks & Tapestries, Bedding Ensembles, Pillows, Trims & Accessories

(413) 743-1986
5 Hoosac St., Adams, MA
Hours: Mon.-Sat. 10-5

From Williamstown follow Route 2 East into North Adams; take Route 8 South into Adams; take a left onto Hoosac Street. Store is located in a historic brick warehouse on the right.

Destination Imagination


Richard Easton in *Camelot*

Visit the nation's third oldest summer theatre whose storied past includes some of the stage's brightest stars.

H.M.S. Pinafore
By W. S. Gilbert and Arthur Sullivan • Directed by James Warwick
OPENING: June 22 CLOSING: July 7

Awake and Sing!
By Clifford Odets • Directed by Elina deSantos
OPENING: July 11 CLOSING: July 28

The Smell of the Kill
By Michele Lowe • Directed by Christopher Ashley
OPENING: August 1 CLOSING: August 11

My Fair Lady
Books and Lyrics by Alan Jay Lerner • Music by Frederick Loewe
Directed by Eric Hill
OPENING: August 15 CLOSING: September 1

BERKSHIRE THEATRE FESTIVAL
73 Years on Stage in Stockbridge

Box Office: 413-298-5536 ext. 31 • 413-298-5576 After June 1
www.berkshiretheatre.org

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Friday, August 24, at 8:30

The Boston Symphony Orchestra is pleased to present the

ORCHESTRA OF ST. LUKE'S
DONALD RUNNICLES, Principal Conductor, conducting

ALL-MOZART PROGRAM

Symphony No. 25 in G minor, K.183(173dB)

Allegro con brio
Andante
Menuetto
Allegro

Piano Concerto No. 19 in F, K.459

Allegro vivace
Allegretto
Allegro assai

PETER SERKIN

INTERMISSION

Symphony No. 39 in E-flat, K.543

Adagio—Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

Peter Serkin plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 25 in G minor, K.183(173dB)

First performance: Undocumented; composed Salzburg, 1773, presumably performed there at that time. *First Tanglewood performance*: July 13, 1963, Boston Symphony Orchestra, Erich Leinsdorf cond. *Most recent Tanglewood performance*: July 28, 2000, Boston Symphony Orchestra, James Conlon cond.

The better-known of the two G minor symphonies is the later one, No. 40, the central panel of the triptych with which Mozart closed out his work as a symphonist in the summer of 1788—not because he wanted to, but because his career was in a slump, one from which, thanks to *The Magic Flute*, he was just beginning to emerge when he died, and there was no demand for symphonies from him. The Symphony No. 40 is the embodiment of Mozartian darkness and tragedy, surpassed only by the transcendent string quintet in the same key he had written the year before. (The Viennese-born English critic Hans Keller once remarked that if a symphony and a string quartet are equally good, the string quintet is better.)



The earlier G minor Symphony, No. 25, exhibits a very different temper and even a rather different accent. The sense of pathos that dominates No. 40 is most often expressed through downward chromatic motion, and I hear nothing of this in No. 25. On the other hand, what sets No. 40 apart from the other 1780s members of Mozart's G minor family is an extraordinary and nervous urgency, and that is present in its precursor. No. 25 takes its manner from the *Sturm und Drang* symphonies that Haydn had recently written. Mozart



even takes on the characteristically bony Haydn texture—his own most typically being fleshy and lush—when he begins with severe, unharmonized octaves, something he will also do in the minuet and finale. In the midst of all these powerful surges of energy, the Andante stands out as a very different kind of music, plaintive, the violins muted, and wondrous rhythmic subtleties all along the way. Where are the downbeats really? This is one of the most fragrantly atmospheric of Mozart's slow movements. He follows this dream with a stern minuet, with a Trio in major and for winds alone. The finale returns to the world of the first movement, electrifying syncopations and all, and remains in minor to the end, that end being an especially masterly, terse coda.

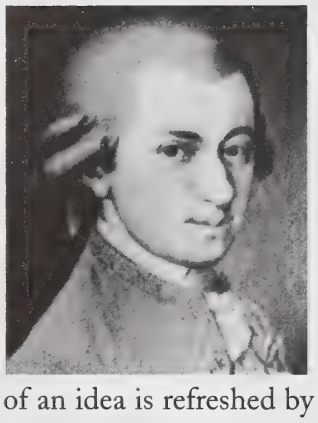
—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and, before that, music critic for twelve years of the *Boston Globe*, from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

Wolfgang Amadè Mozart
Piano Concerto No. 19 in F, K.459

First performance: Undocumented; composed Salzburg, July 1772. *First Tanglewood performance*: July 6, 1963, Boston Symphony Orchestra, Erich Leinsdorf cond., Rudolf Serkin, piano soloist. *Most recent Tanglewood performance*: August 13, 1999, Boston Symphony Orchestra, Hans Graf cond., Alicia de Larrocha, soloist.

With his F major piano concerto, K.459, we encounter the sublime, the incandescent Mozart, the Mozart where words utterly fail us. Mozart was at the zenith of his popularity when he composed this concerto for his own use at the end of 1784. It is the last work of that year's miraculous harvest of six piano concertos (among other works), and it is a singularly flavorful work in which the slightly tart sound of the woodwind group is prominent.



Older editions of the score got the time signature wrong in the first movement, indicating four beats to the bar rather than Mozart's two, which means that the gait should be light-footed and not quite as military as program notes sometimes describe it. The language is that of understated high comedy. It is music fond of repetitions, but to listen attentively is to discover that repetitions are hardly ever literal in Mozart, and every revisiting of an idea is refreshed by newly invented detail.

This is one of those concertos where each movement is more special and original than the one before. The second movement begins as pastoral, but as it proceeds it assumes unexpected force and is darkened by equally unexpected shadows. The first phrase is a surprisingly odd five measures long, and every move and extension is a revelation. Major and minor mix fascinatingly, and altogether this is music delightfully wanting in innocence.

The finale, proceeding from artlessness to outbursts both of learning and crazy energy (touches of *Amadeus,* of the Mozart suddenly capable of climbing over furniture and mewing like a cat), all coupled to some of Mozart's most effervescent piano writing, is the most astonishing part of the concerto. Two years before, Mozart had come into contact with the music of Bach and Handel for the first time. Even before then, he was well schooled in counterpoint, but like most of his contemporaries he thought of fugues and canons as belonging to the classroom or, at best, the church. From those Baroque masters he discovered how it could be the stuff of real life, what an instrument it could be for architectural


LA SCALA, 1934.
LET US BRING YOU THERE.
ANDANTE
Reviving
the musical landmarks of yesterday
Andante recordings
Defining
the musical experience of tomorrow
www.andante.com

strength and expression.

Much of Mozart's instrumental music is transposed or translated imaginary opera. This movement is no exception. It is real *opera buffa,* only here Mozart has miraculously fused that language with the world of Bach and Handel. We can in fact say that it is the synthesis of the *galant* manner he had grown up with and the learned language of the Baroque that made possible the marvels of the Classical style at its height. Here is a constantly surprising, funny, captivating, brilliant instance of such a marriage. And here, too, there is a surprising glimpse into the future, this time in the form of a theme full of repeated notes that looks ahead to the "*Papapapapapageno/Papapapapapapagena*" duet in *The Magic Flute,* and indeed it is the stuttering and astonished lovers who have the last word.

—Michael Steinberg

Wolfgang Amadè Mozart
Symphony No. 39 in E-flat, K.543

First performance: Undocumented; composed summer 1788 for a concert series that seems not to have taken place. *First Tanglewood performance*: August 7, 1937, Boston Symphony Orchestra, Serge Koussevitzky cond. (the BSO's first summer at Tanglewood). *Most recent Tanglewood performance*: August 16, 1992, Mostly Mozart Festival Orchestra, Gerard Schwarz cond.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court.



Mozart's attempt to improve his family's situation during the difficult summer of 1788 is clearly apparent in the "minor" works he was composing at the time, along with the three symphonies that were to be his last in the genre (nos. 39, 40, and 41). The smaller works are all either educational or easy compositions that might be expected to have a good sale when published. It is hardly likely that Mozart would have composed three symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts—concerts that, as far as we know, never actually took place. We can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood among the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts for the

Now through September 23

Picasso

THE ARTIST'S STUDIO



Pablo Picasso, *The Sculptor* (detail), 1931, Oil on plywood, Musée Picasso, Paris and Signature © 2001 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Enter the extraordinary world of Picasso's studio, where deals were made, lovers seduced and genius thrived.

Wadsworth Atheneum
Museum of Art

For tickets, call toll free 1-877-600MAIN or visit museumtix.com

Organized by the Wadsworth Atheneum Museum of Art and the Cleveland Museum of Art.
The exhibition is sponsored by Fleet.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
Additional support provided by The Florence Gould Foundation and The Pryor Foundation.
Support for educational programs provided by the J. Walton Bissell Foundation, Inc. and Sotheby's.

The media sponsor is The Hartford Courant.

Fleet

600 Main Street, Hartford (860) 278-2670 **www.wadsworthatheneum.org**

benefit of the composer were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. His last symphonies, along with those of Haydn, marked a miraculous decade of Classical-era accomplishment between 1785 and 1795. Among the works that appeared in this period were Haydn's six *Paris* symphonies (1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (1788-89); and the twelve that Haydn wrote for London (1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese Classical symphony was fully established.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

GUEST ARTISTS

Orchestra of St. Luke's
Donald Runnicles, Principal Conductor
Marianne Lockwood, President and Executive Director
Elizabeth Ostrow, Director of Artistic Planning

Violin
Krista Bennion Feeney*
Eriko Sato*
Robin Bushman
Karl Kawahara
Anca Nicolau
Ellen Payne
Marilyn Reynolds
Robert Shaw
Mineko Yajima
Elizabeth Chang
Christoph Franzgrote
Conrad Harris
Elizabeth Lim-Dutton
Rebecca Muir

Viola
Maureen Gallagher*
Louise Schulman
Ronald Carbone
Nardo Poy
Ann Roggen

Cello
Myron Lutzke*
Daire FitzGerald*
Karl Bennion
Lutz Rath

Bass
John Feeney*
Anthony Falanga
Melanie Punter

Flute
Alan Cox

Oboe
Melanie Feld*
James Roe

Clarinet
William Blount*
Steven Hartman

Bassoon
Dennis Godburn*
Thomas Sefcovic

Horn
Stewart Rose*
Scott Temple
Patrick Pridemore
Russell Rizner

Trumpet
David Krauss
Louis Hanzlik

Timpani
Maya Gunji

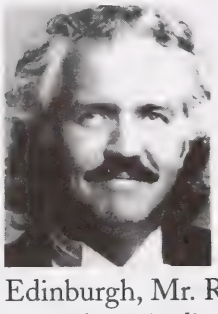
*Member of the St. Luke's Chamber Ensemble

Orchestra of St. Luke's

The Orchestra of St. Luke's, America's foremost and most versatile chamber orchestra, is acclaimed for its mastery of a diverse repertoire spanning the Baroque to the contemporary. First organized at the Caramoor International Music Festival in the summer of 1979, the orchestra evolved from the St. Luke's Chamber Ensemble, which was established in 1974, the ensemble's members later forming the orchestra's artistic core as principal players. 2001-02 marks the orchestra's first season with Donald Runnicles as principal conductor. Sir Charles Mackerras recently stepped down as St. Luke's music director, succeeding Sir Roger Norrington, who had served as music director from 1990 to 1994. Each season, Carnegie Hall presents the Orchestra of St. Luke's in a subscription series. The 2001-2002 lineup welcomes the two former music directors to the podium and celebrates the Carnegie Hall debut of Mr. Runnicles. The season opens on December 2, 2001, with Sir Charles Mackerras leading the orchestra and guest singers in a performance of Berlioz' *L'Enfance du Christ*. Donald Run-

nicles makes his debut on February 7, 2002, conducting Beethoven's *Fidelio* Overture and Symphony No. 3, *Eroica*, as well as the Mozart Piano Concerto No. 24 with guest soloist Lars Vogt. The final concert, on April 18, 2002, features Sir Roger Norrington leading the orchestra in an all-Tchaikovsky program including the Symphony No. 6, *Pathétique* and the Violin Concerto with soloist Christian Tetzlaff. In addition to the series, the Orchestra of St. Luke's is engaged throughout the year in artistic collaborations, special projects, and recordings. Season highlights include a recital with José Carreras at Carnegie Hall; a production of Cirque Orchestra at City Center presented by Lincoln Center; the Carnegie Hall Choral Workshop with André Previn, and a concert version of Richard Rodgers's *Carousel* with Leonard Slatkin at Carnegie Hall. The orchestra will perform and conduct residency activities at the University of Illinois' Krannert Center in Champaign-Urbana, Cornell University in Ithaca, New York, and at Bushnell Auditorium in Hartford, Connecticut. Each summer the orchestra returns to the Caramoor Festival for June and July. Members of the orchestra also participate in St. Luke's acclaimed Arts Education Program, integrating comprehensive in-school workshops with free opera and dance performances for more than twenty thousand New York City school children annually. St. Luke's has recorded for the Sony, EMI, Nonesuch, BMG and Arabesque labels. Its discography of over seventy recordings includes two Grammy-award winning releases on Nonesuch—John Adams's *Nixon in China* and Samuel Barber's *Knoxville: Summer of 1915* with Dawn Upshaw.

Donald Runnicles



A rare musical bond was formed between Scottish conductor Donald Runnicles and the musicians of the Orchestra of St. Luke's when they performed together at the Caramoor International Music Festival in 1998. Further performances at Caramoor led to St. Luke's naming Mr. Runnicles as its principal conductor beginning in the 2001-2002 season. A distinguished conductor of symphonic and operatic repertoire, Donald Runnicles has been music director of the San Francisco Opera since 1992 and is principal guest conductor of the Atlanta Symphony Orchestra. Born in Edinburgh, Mr. Runnicles began his career in 1980 as répétiteur in Mannheim. He became general music director of Freiburg, Germany, in 1989. Mr. Runnicles made his Glyndebourne Festival debut in 1991 with *Don Giovanni* in the Mozart bicentennial year production. Since 1992 he has conducted regularly at the Edinburgh Festival. As principal guest conductor of the Atlanta Symphony Orchestra, Mr. Runnicles conducts several weeks each season and participates in the orchestra's recording, choral, chamber, and educational activities. He is a frequent guest of the Chicago Symphony, San Francisco Symphony, and New World Symphony, and has also led the Cleveland, Pittsburgh, and St. Louis symphony orchestras, among others. His continuing European relationships include the BBC Symphony Orchestra, NDR Sinfonie-Orchestra Hamburg, and Bayerischer Rundfunk Orchestra in Munich. He conducts the leading German radio orchestras, the Israel Philharmonic, Orchestre de Paris, Dresden Staatskapelle, Munich Philharmonic, and Vienna Symphony. His engagements in opera houses include the Bayreuth Festival, Salzburg Festival, Metropolitan Opera, Paris National Opera, and La Scala. He maintains a close relationship with the Vienna Staatsoper, where he has conducted the *Ring* cycle annually since 1992. This past season he gave the Vienna premiere of *Billy Budd*. Other Vienna premieres have included Shostakovich's *Lady Macbeth of Mtsensk* and Prokofiev's *Fiery Angel*, both with the Vienna Volksoper. Further European opera credits include the Berlin State Opera, Cologne Opera, Bavarian State Opera, Hamburg State Opera, Royal Opera Copenhagen, Zurich Opera, and Netherlands Opera. Mr. Runnicles's 1988 North American debut caused a sensation when he led *Lulu* at the Metropolitan Opera on five hours notice. Two years later he conducted the San Francisco Opera in two Wagner *Ring* cycles, which earned him the post of music director. Though the core of Mr. Runnicle's operatic repertoire is Mozart, Strauss, and Wagner, he has lead the SFO in more than thirty productions covering a broad range of repertoire from Gluck's *Orphée et Eurydice* to the North American premiere of Tippett's *King Priam*, and the world

premieres of Conrad Susa's *The Dangerous Liasons* and Michael Korie and Stewart Wallace's *Harvey Milk*. His recordings issued on Teldec classics include Humperdinck's *Hansel and Gretel*, *I Capuleti ed i Montecchi* with the Scottish Chamber Orchestra, a Grammy-nominated *Orphée et Eurydice*, a live recording of *Harvey Milk*, and a symphonic *Ring* highlights and *Siegfried Idyll* disc with the Dresden Staatskapelle. His most recent release on Sony Classical features Jane Eaglen in works of Strauss, Wagner, and Berg with the London Symphony Orchestra. Mr. Runnicles's recording of Orff's *Carmina burana* with the Atlanta Symphony Orchestra is due for release early in 2002 on Telarc International. Mr. Runnicles was recognized for his achievements in the world of music by the University of Edinburgh, which awarded him an honorary doctorate of music in 1995.

Peter Serkin



With a repertoire spanning four centuries, Peter Serkin's recital appearances, chamber music collaborations, recordings, and performances with orchestra have won worldwide acclaim. Mr. Serkin's grandfather was the violinist-composer Adolf Busch, his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959 he made his debut at the Marlboro Music Festival, followed by his New York debut, conducted by Alexander Schneider. He was then engaged for concerto performances with Eugene Ormandy and George Szell, since which time he has appeared with the world's major symphony orchestras. In chamber music he has performed with Alexander Schneider, Pablo Casals, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarneri String Quartet, the Orion String Quartet, and TASHI, of which he was a founding member. He has been honored as the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Last summer Peter Serkin performed Peter Lieberson's *Red Garuda* at Tanglewood and appeared at Ravinia, Mostly Mozart, the Mann Center, and the Lincoln Center Festival. Highlights of his 2000-01 season have included appearances with the Los Angeles Philharmonic, Boston Symphony, Chicago Symphony, Seattle Symphony, and the Gewandhaus Orchestra of Leipzig, recitals with violinist Pamela Frank, solo recitals, performances with the Orion String Quartet, a nine-city European tour with the Minnesota Orchestra, a tour of Japan, and a series of Tanglewood concerts marking the fiftieth anniversary of the death of Arnold Schoenberg. Mr. Serkin has performed many important world premieres. The late Toru Takemitsu wrote seven works for him, including three works with orchestra, a solo piano piece, and several chamber works. He premiered Peter Lieberson's Piano Concerto, a BSO centennial commission, with Seiji Ozawa and the Boston Symphony in 1983, and Lieberson's *Red Garuda*, another BSO commission, with Ozawa and the BSO in 1999. Mr. Serkin's recordings range from Bach to Berio. Recent releases include a disc of three Beethoven sonatas, the Brahms violin sonatas with Pamela Frank, the Henze and Brahms piano quintets with the Guarneri String Quartet, Dvořák's Opus 81 piano quintet with the Orion Quartet, Bach double and triple keyboard concertos with András Schiff and Bruno Canino, *Quotation of Dream* with Oliver Knussen and the London Sinfonietta featuring music of Toru Takemitsu, and a recital album on Koch, *The Ocean that has no West and no East*, including music by Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, Knussen, and Lieberson. His recording with Seiji Ozawa and the Boston Symphony of Peter Lieberson's Piano Concerto is available on New World Records. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center.



Hilaire-Germain-Edgar Degas, *Visit to a Museum* (detail), 1879-80, Oil on Canvas, Museum of Fine Arts, Boston.

225 SOUTH STREET, WILLIAMSTOWN, MASSACHUSETTS 01267 TEL 413-458-2303 WWW.CLARKART.EDU

2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Saturday, August 25, at 8:30

The Boston Symphony Orchestra is pleased to present the

ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA, Music Director, conducting

TCHAIKOVSKY — Violin Concerto in D, Opus 35

Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

VADIM REPIN

INTERMISSION

MAHLER — Symphony No. 5

Part I

Funeral March: At a measured pace
Stormy, with utmost vehemence

Part II

Scherzo: Energetic, not too fast

Part III

Adagietto: Very Slow
Rondo-Finale: Allegro giocoso. Lively

The orchestra gratefully acknowledges American Friends of the Israel Philharmonic Orchestra as the principal underwriter of the orchestra's North American tour.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Emanuel Ax

internationally renownedpianist

joins

MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA

in a concert to benefit the
TEREZÍN CHAMBER MUSIC FOUNDATION

TUESDAY, SEPTEMBER 25, 7:30 PM
FAIRMONT COPLEY PLAZA HOTEL
BOSTON

Tickets and Information (617)730-8998
www.terezinmusic.org

Sponsor:
Executive Search Associates, Inc.
Boston, Cambridge & New York

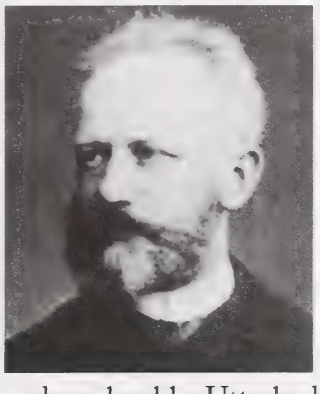
The Terezín Chamber Music Foundation is a non-profit organization dedicated to assuring the permanence of the music written by composers who perished in the Holocaust. As a memorial to these artists and their creative spirit, the Foundation devotes itself to interfaith concerts, lectures, CDs, children's programs and research.

NOTES ON THE PROGRAM

Pyotr Ilyich Tchaikovsky (1840-1893)
Violin Concerto in D, Opus 35

First performance: December 4, 1881, Vienna Philharmonic, Hans Richter cond., Adolf Brodsky, violin soloist. *First Tanglewood performance*: August 4, 1949, Boston Symphony Orchestra, Serge Koussevitzky cond., Jascha Heifetz, soloist. *Most recent Tanglewood performance*: July 11, 1998, Boston Symphony Orchestra, Seiji Ozawa cond., Itzhak Perlman, soloist.

In his rich and perceptive four-volume biography of Tchaikovsky, David Brown devotes the entire second volume to a narrow span of four years in the composer's life, as indicated by the volume's subtitle: "The Crisis Years, 1874-1878." The crisis was a real one and it had complicated elements, both professional and personal. Its centerpiece was the composer's catastrophic marriage, a step taken in the hope of stopping supposition about his homosexuality. He and his bride had scarcely started off on their honeymoon before the composer recognized the folly of his action. In torment, he ran away to Switzerland to try to forget. It was there that he composed the Violin Concerto.



The marriage was by no means Tchaikovsky's only crisis during those years. At the beginning of the period in question, he had composed a piano concerto for his close friend Nikolai Rubinstein, only to have the pianist declare the work worthless and unplayable. Utterly dismayed, Tchaikovsky finally managed to arrange a performance in far-away Boston—so that if it was a flop, he would not have to be present to hear it himself. Ironically that concerto rather quickly became one of the most popular of all piano concertos. Soon after, Tchaikovsky composed the ballet *Swan Lake*, arguably the finest ballet score of the entire nineteenth century, though it was a failure in its first production, and the composer went to his grave without ever knowing that the world would regard his work as a masterpiece.

There were some assorted triumphs, though. The Fourth Symphony—deeply etched with his Slavic fatalism—was not only a success, but marked one of the first major works that he composed with the extraordinary patronage of Nadezhda von Meck, who sent him a regular stipend for a dozen years on the strict understanding that they were never to meet. The grateful composer declared that in the future his every note would be composed with an implicit dedication to her.

But in the aftermath of his marriage there was only flight—frantic determination to get away. His wife Antonina was staying at Kamenka with the composer's sister and her husband. Letters passed back and forth between all the members of the family, with Antonina sometimes making wild charges (such as the one that Tchaikovsky's valet had bewitched him into hating her), sometimes expressing hope for a reconciliation, despite Tchaikovsky's repeated insistence that such a thing could never be. He spent some months in Italy, where several of his brothers joined him, and he gradually grew calmer in the contemplation of Italian art and the Italian countryside. But financial necessity forced him to find a cheaper place to stay, and on March 9, 1887, he arrived in Clarens, Switzerland. He quickly telegraphed his student, friend, and possible lover, the violinist Yosif Kotek, who was then in Berlin, to inform him of the change of address. On the thirteenth he began a piano sonata, his first act of composition since the wedding. The next day Kotek arrived in Clarens. Within a few days, Tchaikovsky abandoned the piano sonata, which was not going well. Within a day or two, he and Kotek played through Lalo's *Symphonie espagnole*, which, in spite of its title, is a violin concerto. His interest in this piece (he noted that it had "a lot of freshness, lightness, of piquant rhythms, of beautiful and excellently

harmonized melodies") may well have turned his own mind in the direction of a violin concerto. He liked the way that Lalo

> does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans.

Perhaps this experience persuaded him to give up the sonata entirely and turn to a concerto, particularly since he had a violinist at hand to give him technical advice about the solo part. On March 17 he began the new piece and discovered to his delight that—unlike the piano sonata—it went easily. In just eleven days he sketched the entire concerto. The composer's brother Modest and Kotek expressed reservations about the slow movement, though they were enthusiastic about the two outer movements. Upon consideration, Tchaikovsky agreed with them, and on April 5 he replaced the original slow movement with a new piece. The enthusiasm of all three men was so great that Tchaikovsky finished the orchestration, too, in short order. By April 11 the concerto was complete.

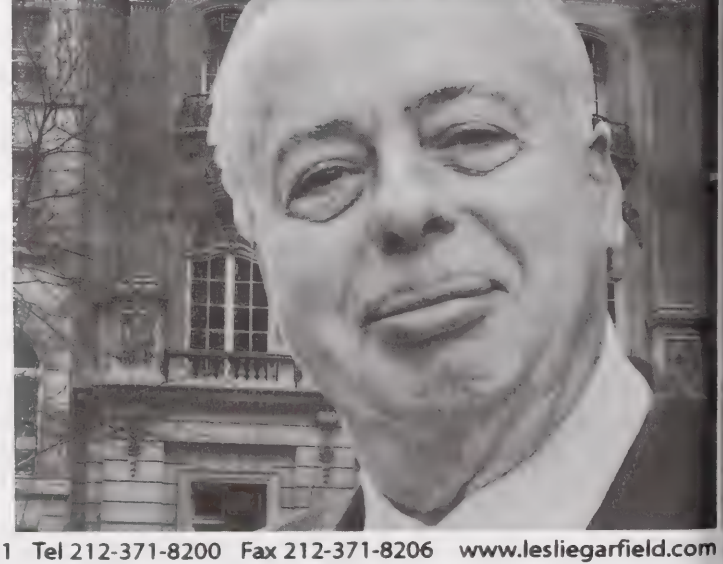
Now, however, he was in for another professional crisis—a repetition of his experience with the First Piano Concerto. He dedicated the new work to Leopold Auer, hoping naturally that he would play the first performance, which was, in fact, advertised for March 22, 1879. The work had already been published, and Auer regretted (so he wrote thirty years later) that he had not been consulted before the work had been fixed in print. Auer is supposed to have declared the work to be "unplayable," though he later defended himself by explaining that he meant only that, as written, some of the virtuoso passages would not sound as they should.

In any case, Tchaikovsky was deeply wounded. Kotek himself declined to play the work in Russia. Two years later Tchaikovsky learned from his publisher that Adolf Brodsky had learned the piece and was planning to play it in Vienna. That performance, which took place at the end of 1881, called forth one of the most notorious reviews by Vienna's conservative music critic Eduard Hanslick. Tchaikovsky never got over it; to the end of

I may be sitting right next to you. I'm Leslie Garfield,

"Dean of Townhouse Brokers"

(Town & Country Magazine)



Leslie J. Garfield & Co., Inc.

Townhouses for Music Lovers

654 Madison Avenue New York, NY 10021 Tel 212-371-8200 Fax 212-371-8206 www.lesliegarfield.com

his life he could quote it by heart.

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste.... The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue....The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

Hanslick, sitting in Vienna, found Russia, and everything Russian, as represented in Tchaikovsky's music, to be uncivilized. How ironic that, among his contemporaries, Tchaikovsky was regarded as the westernized Russian, the one who had spurned the truly nationalistic approach of "The Five." In any case, we have trouble today locating the "stink" in this music. For nearly a century it has simply been one of the four or five most popular violin concertos in the literature, which is answer enough to Hanslick.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

Gustav Mahler (1860-1911)
Symphony No. 5

First performance: October 18, 1904, Cologne, Mahler cond. *First Tanglewood performance*: July 17, 1964, Boston Symphony Orchestra, Erich Leinsdorf cond. *Most recent Tanglewood performance*: August 3, 1997, Boston Symphony Orchestra, Seiji Ozawa cond.

Mahler finished his "first period" with his Fourth Symphony right at the end of the nineteenth century. The music he wrote at the beginning of the new century pointed in a new direction. The first four symphonies are all inspired by or based on songs, especially



the songs of the collection of folk poetry known as *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). By the turn of the century, Mahler had stopped drawing upon that source for good, though with perhaps one last glimpse in the Fifth Symphony. His next songs were settings of the poet Rückert, including his finest cycle, *Kindertotenlieder*, three songs of which were completed before he began work on the symphony. The songs make themselves felt here and there in the Fifth by way of brief reminiscences, but the symphony as a whole—like its two successors—is a purely orchestral work with no vocal parts and no hint of musical shapes dictated by song.

The group of three instrumental symphonies—Nos. 5, 6, and 7—belongs together in another respect. Mahler's orchestration is notably different from that of the earlier works. The parts are now often more independent of one another, yielding a highly contrapuntal texture, and his tendency toward using small subsections of the large orchestra—as if the whole orchestra consisted of an immensely varied series of chamber ensembles—is intensified. At first the novelty of this approach gave Mahler considerable trouble. At a reading rehearsal in Vienna before the Cologne premiere of the Fifth, he was horrified to discover that he had seriously over-orchestrated large sections of the score. He took a red pencil to his manuscript and crossed out many parts. Still unsatisfied after the official premiere,

Mahler continued touching up the scoring of the Fifth Symphony almost until the day he died.

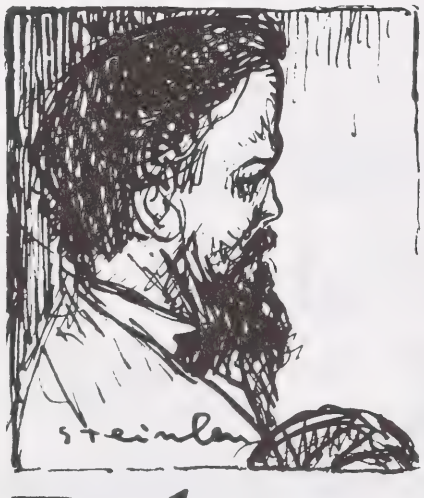
The distinction between works written before and after the turn of the century is not cut-and-dried, to be sure. The Fourth Symphony already shows a growing interest in independent instrumental writing, and the scoring of the *Kindertotenlieder* and other Rückert songs grows quite naturally out of it. It leads as naturally into the instrumental style of the Fifth. The novelty is more a matter of degree than of kind. Still, the Fifth marks a perceptible turning point in Mahler's output, a determination to avoid programmatic elements (at least those of the kind inherent in the setting of a text or proclaimed to the public in a printed program note) and let the music speak for itself.

The contrapuntal character of the Fifth was perhaps anticipated in some conversations Mahler had with his friend Natalie Bauer-Lechner while he was recuperating in March 1901 from surgery for an intestinal hemorrhage that very nearly killed him. He talked to Natalie about the late Beethoven string quartets, describing them as "far more polyphonic than his symphonies." He was obsessed with the idea of different themes that would combine and "develop freely, side by side, each with its own impetus and purpose, so that people will always be able to distinguish them one from another." And he plunged into hours of study of the *Bachgesellschaft* edition of Bach's works.

His illness, he decided that spring, had been caused in large part by the strains of con-

THE BARD MUSIC FESTIVAL
REDISCOVERIES

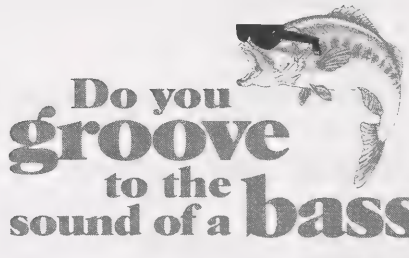
Twelfth Season



Debussy
and His World

August 10–12
August 17–19

Tickets, Programs, and Lodging
845-758-3226
www.bard.edu/bmf





Come to the Berkshire Fishing Club – 125 acres of private lake with excellent bass fishing.

Reserve your boat today and get ready to groove.

Limited memberships and day passes available.

BERKSHIRE
FISHING CLUB

Palmer Brook Lake
Becket, Mass.
413-243-5761
berkshirefishing.com

(catch and release only, no license required)

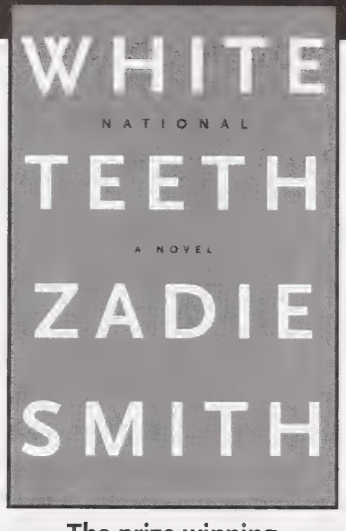
ducting the rebellious Vienna Philharmonic, with many of whose members he had deep-rooted differences of opinion on matters of musical interpretation, and by the need to withstand the endless attacks of an anti-Semitic press. On returning from a holiday on the Istrian peninsula, he submitted his resignation to the committee of the Philharmonic, retaining the music directorship of the opera, which brought him quite enough headaches.

But as summer approached, Mahler was able to look forward to a summer vacation dedicated largely to composing in a newly built retreat all his own, a large house rather like a chalet, at Maiernigg, a resort town in Carinthia on Lake Wörth. He had selected the site before the season of 1899-1900 and followed the construction of the house whenever he was not actually working on the Fourth Symphony in the summer of 1900. By 1901 it was ready for occupancy. Villa Mahler was situated between the forest and the water, arranged so that all the rooms had panoramic lake views. He worked several hours a day in a "*Häuschen*" ("little house") not far away but completely isolated, since he demanded total silence while composing. He brought Bach with him and spent hours studying in particular one of the eight-part motets. "The way the eight voices are led along in a polyphony which he alone masters is unbelievable!" In addition to Bach he studied some songs of Schumann, whom he regarded as second only to Schubert in that genre, and he arranged evening musicales in the house. At first he didn't worry about composition. By July he started composing a few songs—the last of the *Wunderhorn* group (*Tambours g'sell*) and the first of his Rückert songs. He determined to give himself two weeks of complete rest, and ironically, just at that point, he found himself immersed in a large project that was to become the Fifth Symphony. There were others in the household—his sister Justine; the violinist Arnold Rosé, with whom Justine was having an affair and whom she later married; and Natalie Bauer-Lechner, a musician friend who kept an informative journal of her encounters with Mahler and who clearly suffered pangs of unrequited love (she disappeared from his life within days of his engagement to Alma Schindler). To them he said nothing about the new work. But as he spent more and more hours in the Häuschen, no one doubted that he was involved in something extensive. In fact, he was composing two movements of the symphony (one of them the scherzo, which gave him an enormous amount of trouble) and turning now and then to further songs, including the finest of all, *Ich bin der Welt abhanden gekommen*. All too soon the summer was over, and the symphony had to remain unfinished as he took up his operatic duties in Vienna.

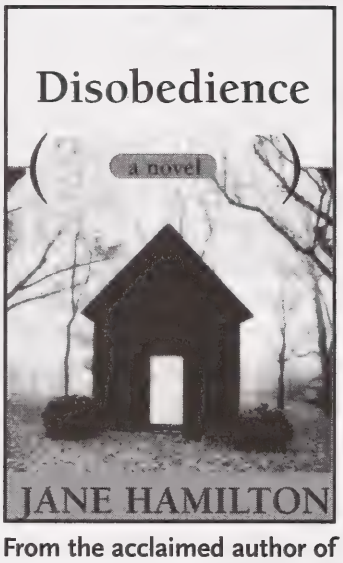
Mahler was not able to return to work on the symphony until the following summer, but in the meantime a casual encounter at a dinner on November 7 changed his life. Seated opposite him at the table was a young woman of spectacular beauty and considerable self-assurance. Her name was Alma Schindler, and she had been studying composition with Alexander Zemlinsky. After dinner Alma and Mahler got into a heated argument about a ballet score that Zemlinsky had submitted to Mahler for possible production. Mahler had never replied to the submission, and she taxed him with rudeness. Before the evening was over Mahler was clearly enchanted with the girl's beauty, but also by her wit and her fiery disposition. He made her promise to bring samples of her own work to the Opera. In less than two weeks it was clear to all concerned that something serious was in the wind. By November 27 Mahler was already talking of marriage, and almost against her will Alma was realizing that "He's the only man who can give meaning to my life, for he far surpasses all the men I've ever met." Yet she was still confused, having recently been convinced that she was in love with Zemlinsky. But by December 9, when Mahler left for ten days in Berlin to conduct his Second and Fourth symphonies, she had made up her mind.

Before Christmas they officially celebrated their engagement. When they married on March 9, Alma was already pregnant. It was only the least of the complications in their life together. In some respects two people can hardly have been less well suited to each other, whether by age, temperament, character, or interests. Mahler was passionately in love with her but was overbearing in his demands that she entirely devote her attention to him, even to the point of giving up her study of composition. Alma was capricious, flirta-

The Best Paperbacks for Summer



The prize-winning literary sensation
"The first great novel of the new century."
—San Francisco Chronicle



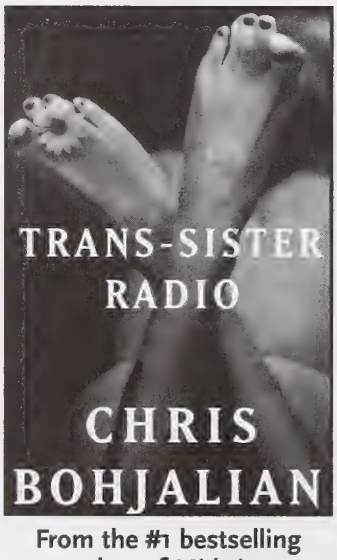
From the acclaimed author of
A Map of the World
and The Book of Ruth



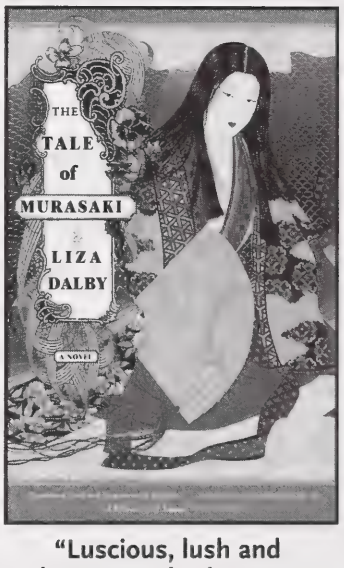
National Book Award Finalist
"A delicious comedy of passion."
—San Francisco Chronicle



"Majestic...epic...vital."
—The New York Times Book Review



From the #1 bestselling
author of *Midwives*



"Luscious, lush and languorously elegant."
— USA Today

Have you read them yet?

NOW AVAILABLE EVERYWHERE BOOKS ARE SOLD

Find author tour information, free reading group guides,
interviews, excerpts and more on www.vintagebooks.com/read

ANCHOR BOOKS VINTAGE BOOKS

tious, and conceited, though she was also very intelligent and witty, musical, capable of great generosity and petty meanness. Yet virtually everything Mahler wrote for the rest of his life was composed for her, beginning with the conclusion of the Fifth Symphony. And whatever difficulties they may have experienced in their life together, there is little question that she inspired him to vast compositional achievements—seven enormous symphonies (counting *Das Lied von der Erde* and the unfinished Tenth) in less than a decade, during the first five years of which he was also in charge of the Vienna Opera and later of the New York Philharmonic.

It is possible that Mahler wrote the famous Adagietto movement of the Fifth during the period before his marriage. At any rate, the conductor Willem Mengelberg wrote this note in his score:

> NB: *This Adagietto* was Gustav Mahler's *declaration of love to Alma! Instead of a letter* he confided it in this manuscript without a word of explanation. She understood it and replied: *He should come!!!* (I have this from both of them!) W.M.

Though Alma's diary fails to mention such a musical missive, it is possible that the movement served in fact as a love letter (Mahler wrote her plenty of other letters, too, especially when he was away in Berlin). Since she was a musician and composition student herself, she could be expected to be able to read the music and sense its emotional import, especially since it has the sparest scoring of any symphonic movement Mahler ever wrote: strings and harp.

After their wedding Mahler and Alma took their honeymoon in Russia, where he conducted some performances in St. Petersburg. Then, after a short time in their Vienna apartment, they went to Krefeld, where Mahler conducted the first complete performance of his Third Symphony on June 9. This performance was a great success, the beginning of Mahler's fame outside of Vienna. Elated, he and Alma went to Maiernigg for the summer, where they enjoyed swims and long walks. He worked on completing the Fifth in the seclusion of his Häuschen, while she remained in the house preparing a fair copy of the finished pages of score. The work was completed in short score by autumn. Mahler wrote out the detailed orchestration during the winter by rising before breakfast and working on it until it was time to go to the opera house.

The symphony is laid out in five movements, though Mahler grouped the first two and the last two together so that there are, in all, three "parts" tracing a progression from tragedy to an exuberant display of contrapuntal mastery and a harmonic progression from the opening C-sharp minor to D major. The keys of the intervening movements (A minor, D, and F) also outline a chord on D, which would therefore seem to be a more reasonable designation for the key of the symphony, with the opening C-sharp conceived as a leading tone. Nonetheless the Fifth is customarily described as being in the key of C-sharp minor.

The opening movement has the character of a funeral march, rather martial in character, given the opening trumpet fanfare (derived from the first movement of the Fourth Symphony*) and the drumlike tattoo of the strings and winds in the introductory passage. The main march theme is darkly somber, a melody related to the recently composed song *Der Tambourg'sell* (a last echo of *Des Knaben Wunderhorn*). The Trio is a wild, almost hysterical outcry in B-flat minor gradually returning to the tempo and the rhythmic tattoo of the opening. The basic march returns and closes with a recollection of the first song from *Kindertotenlieder*, which Mahler was almost certainly composing while he worked on this

*Much has been written about the numerous internal references between one work and another in Mahler's output, and the Fifth Symphony is very much a case in point. It is worth recalling that Mahler was frequently conducting one work while finishing the scoring of another and planning the composition of yet a third. It would be very surprising, under the circumstances, if the musical world of one such piece did not make itself felt in his imagination when he was working out the details of a new piece. A composer who either did not conduct at all or could rely on others to introduce his music and give most of the performances would be more easily able to put a finished work entirely behind him.

movement as well. The second Trio, in A minor, is more subdued and given largely to the strings. Last echoes of the trumpet fanfare bring the movement to an end.

The second movement, marked "Stormy, with utmost vehemence," has a number of links to the first. It takes the frenetic outbursts of the first movement as its basic character and contrasts them with a sorrowful march melody in the cellos and clarinets. They take turns three times (each varied and somewhat briefer than the one before). A premature shout of triumph is cut off, and the main material returns. The shout of triumph comes back briefly as a chorale in D (the key that will ultimately prevail), but for now the movement ends in hushed mystery.

According to Natalie Bauer-Lechner, Mahler had an idea for the character of the scherzo, though he chose not to reveal it to the public. Following the dark and emotional character of Part I, the second part was to represent "a human being in the full light of day, in the prime of his life." The scherzo is on an unusually large scale, but it moves with great energy and speed, much of it as a lilting and whirling waltz with a featured solo horn. There are sardonic twists here and there, boisterous passages, even brutal ones, and some that have the lilt and verve of *The Merry Widow*.

The last part begins with the famous Adagietto, once almost the only movement of Mahler's music that was heard with any frequency. When Mahler wrote it he was recalling the musical worlds created for the second song of *Kindertotenlieder* and *Ich bin der Welt*

bsc
barrington stage company
Artistic Director, Julianne Boyd
ALL ABOARD!
For one fabulous season!

1 ON THE TWENTIETH CENTURY
June 20 – July 14
Book & Lyrics by
Betty Comden and Adolph Green
Music by Cy Coleman
Based on plays by Ben Hecht, Charles MacArthur & Bruce Millholland
Sponsored by BERKSHIRE BANK

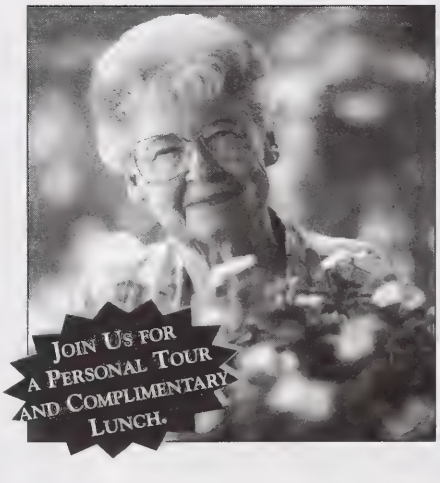
2 SUDDENLY LAST SUMMER
July 18 – August 4
by Tennessee Williams

3 CIAO! WORLD PREMIERE
August 8 – August 25
by Anonymous

Also THE BACON BROTHERS July 9th at 8pm

BSC Box Office • 413-528-8888
www.barringtonstageco.org
All performances at the Consolati Performing Arts Center, Sheffield, MA
Performances held Tues. - Sun.

THE VILLAGE AT LAUREL LAKE
ONE CAMPUS. ONE COMPLETE CONTINUUM OF CARE.



ASSISTED LIVING
REHABILITATION • SKILLED NURSING
ALZHEIMER'S CARE

THE VILLAGE AT
Laurel Lake
ASSISTED LIVING RESIDENCE
(413) 243-4747
600 Laurel Street, Lee, MA 01238
A Commonwealth Communities Residence
www.commonwealthcommunity.com

abhanden gekommen, though he is not using either song to shape this exquisitely restrained movement. The melody grows in sweeping arches to a climactic peak that is not hammered with *fortissimo*s but whispered as if with bated breath.

Mahler builds his finale as a grand rondo in which, after an opening horn call, a bassoon quotes a phrase from one of Mahler's *Wunderhorn* songs, *Lob des hohen Verstandes*, which describes a singing contest the outcome of which is controlled by a donkey. Good-natured satire of academic pedantry is the point of the song, and Mahler here undertakes his own cheerful demonstration of counterpoint, the academic subject *par excellence* in music theory, treated in a wonderfully exuberant and freewheeling way. He is concerned to build up a symphonic structure, alluding to the theme of the Adagietto with music of very different spirit. The climax of the symphony brings back the chorale theme from the second movement, the one earlier passage in all that tragic realm that hinted at the extroversion of D major, now finally achieved and celebrated with tremendous zest.

—Steven Ledbetter

GUEST ARTISTS

Israel Philharmonic Orchestra

The Israel Philharmonic Orchestra, which celebrated its sixtieth anniversary in 1996, is one of Israel's oldest and most influential cultural institutions. Its history is inextricably bound with that of the nation itself. On May 14, 1948, the orchestra performed the Israeli nation anthem, "Hatikvah," at the official ceremony that declared Israel a sovereign and independent state. Today, the orchestra continues to play a central role in the country's collective life. Music Director Zubin Mehta, who has held this post for three decades, has remarked, "These musicians play for audiences that can't do without them." The founding of the Israel Philharmonic, originally called the Palestine Orchestra, by Polish violinist and humanist Bronislaw Huberman in 1936 predated the founding of the state of Israel by twelve years. Its establishment affirmed the importance of music in a land that still faced years of danger and uncertainty before emerging as an independent nation. The ensemble's first concert took place on December 26, 1936, and was conducted by Arturo Toscanini. He led an "orchestra of soloists"—first-chair musicians from German and Eastern European orchestras who had lost their positions because of Nazism and were recruited by Huberman to join the new ensemble. The orchestra's early tours of Arab lands—to Egypt (within only a few weeks of the orchestra's founding) and to Lebanon—reflected the founders' hopes that the new ensemble would serve as an ambassador of good will. From its earliest days, the Israel Philharmonic has maintained its position in the cultural life of the nation without interruption, not only during times of national celebration but even, or perhaps especially, in periods of national crisis. In 1948, during the War of Independence, Leonard Bernstein led the orchestra in a concert on the sand dunes of Beersheba in the Negev Desert for an audience of 5,000 soldiers. The orchestra also traveled in armored cars to the besieged city of Jerusalem to give performances that raised the morale of both civilians and military personnel. In 1967, during the Six Day War, Mr. Mehta left a Metropolitan Opera tour to conduct the orchestra in Israel, and at the conclusion of the conflict Leonard Bernstein conducted a memorable performance of Mahler's *Resurrection* Symphony on Mount Scopus in Jerusalem. During the 1973 Yom Kippur War, the orchestra presented a concert every night. Almost two decades later, when Israel was hit by missiles during the Gulf War, Mr. Mehta again canceled appearances with orchestras abroad to travel to Israel and lead the Israel Philharmonic in more than twenty concerts. The orchestra gives more than 150 performances each year in Israel in all areas of the country, and traditionally performs free concerts for the armed forces. The ensemble played a prominent role in the fiftieth-anniversary celebrations of the founding of the State of Israel in 1998. Among the concerts conducted by Mr. Mehta were a memorial program for Yitzhak Rabin; Independence Day performances in Jerusalem and Tel Aviv with soloists Itzhak Perlman, Pinchas Zukerman, Yefim Bronfman, and Cecilia Bartoli, and a performance of Noam Sheriff's

Revival of the Dead at Yad Vashem, the memorial to the victims of the Holocaust. Fulfilling its original mission, the Israel Philharmonic serves as an important ambassador for Israel and tours extensively. Since its first performances in the United States in 1951, the orchestra has visited this country many times. It has performed in many European countries as well, appearing at such festivals as Salzburg, Berlin, and Lucerne. In 1994 the orchestra toured China for the first time and appeared in India, receiving an especially enthusiastic welcome in Mr. Mehta's home city of Bombay, where their live televised concert was seen by more than 200 million people, the largest audience ever to watch a performance of Western classical music in India. The Israel Philharmonic has also performed many concerts outside of Israel in the spirit of reconciliation. These include a 1991 concert before the Spanish royal family in Toledo to mark the 500th anniversary of the expulsion of the Jews from Spain; a tour of Poland, and, in 1971, the orchestra's first concert in Germany, which Mr. Mehta has described as his most memorable concert. The Israel Philharmonic records for the Sony Classical, Teldec, and Deutsche Grammophon labels. Its gala sixtieth-anniversary concert in Tel Aviv in December 1996 with Zubin Mehta conducting was telecast nationally on PBS, recorded live for BMG Classics, and released as a home video. The orchestra's recordings with Mr. Mehta include music of Beethoven, Brahms, Bruckner, Liszt, Mahler, Mozart, Prokofiev, Sibelius, and Tchaikovsky, as well as violin concertos by Russian composers with Itzhak Perlman for Angel/EMI. Other recording projects include a complete Mahler symphony cycle for Teldec. Zubin Mehta was appointed music director of the Israel Philharmonic in 1969; his appointment was extended for life in 1981. The late Leonard Bernstein, who maintained close ties with the IPO from the time of his debut in 1947, and whose musical influence is still felt today, was named laureate conductor in 1988. Throughout its history the orchestra has collaborated with many of this century's greatest conductors and soloists. The Israel Philharmonic continues to uphold its commitment to absorbing new immigrants to Israel from all over the world. While more than half of the orchestra's current members are native-born



Join ***Susan Davenny Wyner***
and the
New England String Ensemble
2001-2002 Season

Opening in Sanders Theatre
Sunday, September 23, 2001 at 3pm
featuring Tchaikovsky Competition Winner - Hung-Kuan Chen, Piano
Liszt: "La Malédiction" for Piano and String Orchestra
Also: Stravinsky: Concerto in D for Strings
Tchaikovsky: Souvenir de Florence

other season highlights:
Eliot Fisk, Guitar (Nov. 16, 18)
Ken Radnofsky, Saxophone (Jan. 11, 13)
Daniel Pinkham, World Premiere (March 15, 17)
Charles Fussell, World Premiere (April 19, 21)

"The New England String Ensemble continues to assert itself as one of the premiere professional ensembles performing hereabouts"
—Boston Globe



Call 781 224-1117 Or visit us at www.nese.net

"If people could hear performances like the heated, voluptuous one that . . . Wyner concocted, they would be seduced for life." —Boston Globe

Israelis, its ranks include many musicians who have emigrated from the United States and Eastern Europe, including more than twenty-five new arrivals from the former Soviet Union who have joined the ensemble in recent years. The IPO is dedicated to nurturing the careers of and providing opportunities for gifted young musicians through the orchestra's scholarship programs, the Young Israel Philharmonic Orchestra, and annual Young Artists Concert. The orchestra regularly commissions new works and maintains an active educational program to foster the growth of future audiences. America has played a vital role in creating, as well as sustaining, the Israel Philharmonic Orchestra, recognizing the importance of the orchestra's role in Israel and throughout the world. American Friends of the Israel Philharmonic Orchestra is a national organization committed to supporting the orchestra through an endowment that enables the IPO to maintain its high musical standards, to undertake foreign tours, and to enhance its educational programs. The organization was established in 1980 through the joint vision of Fredric Mann and Zubin Mehta. The Israel Philharmonic Orchestra has previously appeared at Tanglewood in 1986 and 1993 under Zubin Mehta, and in 1988 under the direction of Kurt Masur.

Zubin Mehta



One of the leading orchestral and operatic conductors on the international scene, Zubin Mehta has had a remarkable association with the Israel Philharmonic Orchestra for more than three decades. He was named the orchestra's music director in 1969, and appointed music director for life in 1981. Mr. Mehta's concerts, recordings, and tours on five continents with the Israel Philharmonic have encompassed more than 1600 performances. Mr. Mehta first conducted the orchestra in 1961, when both he and the orchestra were twenty-five years old. Mr. Mehta's passionate allegiance to the orchestra stems from his loyalty to the land of Israel and the kinship he feels with the Jewish people, because he shares the devotion to music that is an integral part of the tradition. At times of war and crisis in Israel's history, Mr. Mehta has often canceled other obligations to be with the Israel Philharmonic Orchestra and express his solidarity with the musicians. During the Gulf War, for example, he conducted performances during missile attacks; during the 1967 Six Day War, he left a Metropolitan Opera tour to catch the last plane to Israel before the airport in Tel Aviv closed. He has conducted concerts for military units and led the orchestra at many important national events. Highlights of his performances with the Israel Philharmonic include memorable tours of Russia, Hungary, and Poland, and a 1994 tour of China and India. Mr. Mehta celebrated his sixtieth birthday in April 1996, a milestone that coincided with the Israel Philharmonic Orchestra's sixtieth-anniversary year. A joint concert with the Los Angeles Philharmonic was held on Mr. Mehta's sixtieth birthday to cap the Israel Philharmonic's spring 1996 tour of the United States. Highlights of Mr. Mehta's guest conducting appearances last season included three complete *Ring* cycles at the Lyric Opera of Chicago, tours of Japan with both the Florence Opera and the Vienna Philharmonic, and operatic performances at the Maggio Musicale and the Vienna State Opera. In June 1994 in Sarajevo, in the bombed-out shell of the National Library, Mr. Mehta conducted the Sarajevo Orchestra and Chorus in a performance of the Mozart *Requiem* to honor the memory of the thousands killed in the Bosnian conflict, and to raise funds for refugee relief. This concert was televised live and eventually broadcast in twenty-six countries. Born in Bombay, Zubin Mehta, a member of the Parsi community, inherited his obsession for music from his father, Mehli Mehta, a violinist who founded the Bombay Symphony and is now music director of the American Youth Orchestra in Los Angeles. Zubin Mehta became an assistant of his father's ensemble at the age of fifteen, but was sent to the university as a pre-medical student. He abandoned these studies, however, and entered Vienna's Academy of Music. By the time he was twenty-five, he had led both the Berlin and Vienna Philharmonic orchestras. Mr. Mehta was music director of the Montreal Symphony from 1961 to 1967, of the Los Angeles Philharmonic from 1962 to 1978, and of the New York Philharmonic from 1978 to 1991, the longest tenure in that orchestra's modern history. Since leaving the New

York Philharmonic, Mr. Mehta has placed greater emphasis on conducting opera. His July 1992 performance of *Tosca* in Rome with Plácido Domingo was telecast live in forty-five countries. He also led *Tosca* with Luciano Pavarotti to open the Covent Garden season a few months later. Zubin Mehta shared the 1995-96 Wolf Foundation Laureate in Music with György Ligeti. Among other awards are the Nikisch Ring, bequeathed to him by Karl Böhm; the Vienna Philharmonic Ring of Honor, commemorating the twenty-fifth anniversary of his debut with that orchestra, and the Hans van Bülow Medal, bestowed on him by the Berlin Philharmonic. He has also received India's "Order of the Lotus," honorary doctorates from the Hebrew University in Jerusalem, Tel Aviv University, and the Weizmann Institute, and the Defender of Jerusalem Award. Mr. Mehta is an Honorary Citizen of the City of Tel Aviv, and is the only non-Israeli ever to receive the Israel Prize. In addition, Hebrew University named a wing of its Musicology Department after Mr. Mehta and his father.

Vadim Repin



Born in Siberia, where he studied with Professor Zakhar Bron, violinist Vadim Repin's international career began when he was seventeen, when he won the prestigious Reine Elisabeth Concours. Since then he has appeared with the world's greatest orchestras, including the Chicago Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the Orchestre de Paris, the Royal Concertgebouw Orchestra, the San Francisco Symphony, the Orchestre de la Suisse Romande, and the St. Petersburg Philharmonic. He has performed under the baton of such conductors as Boulez, Bychkov, Chailly, Dutoit, Eschenbach, Gergiev, Jansons, Krivine, Levine, Marriner, Mehta, Nagano, Rattle, Rostropovich, Rozhdestvensky, and Temirkanov. A strong advocate of new music, Vadim Repin has received accolades for his recent performances of John Adams's Violin Concerto with the Chicago Symphony and the San Francisco Symphony conducted by the composer. He performed Gubaidulina's *Offertorium* in his Boston Symphony debut in March 2000, and again shortly thereafter with the City of Birmingham Symphony. Vadim Repin appears regularly at such international festivals as the Hollywood Bowl, Tanglewood, Ravinia, Gstaad, Rheingau, Verbier, and the BBC Proms. His "Carte Blanche" invitation to the Louvre in Paris resulted in a prizewinning live recording of chamber music performed with young colleagues, including the gypsy violinist Roby Lakatos. Chamber music partners have included Martha Argerich, Evgeny Kissin, and Mischa Maisky. His rapidly growing number of prizewinning recordings include the Shostakovich Violin Concerto No. 1 and Prokofiev Violin Concerto No. 2 with Kent Nagano and the Hallé Orchestra; the Tchaikovsky and Sibelius concertos with the London Symphony Orchestra under Emmanuel Krivine, and Prokofiev's Violin Sonatas Nos. 1 and 2 and Five Melodies with pianist Boris Berezovsky, with whom he also recorded the Ravel Sonata and Medtner's *Sonata Epica*. His recording of Mozart's Violin Concertos 2, 3, and 5 with the Vienna Chamber Orchestra conducted by Yehudi Menuhin won him the 1999 Echo Klassik Instrumentalist of the Year award. "Tutta Bravura," a collection of virtuoso pieces, and Lalo's *Symphonie espagnole*, both released in 1999, have received international acclaim. All of his recordings appear on the Erato/Warner Classics label. Released most recently is a recording of works by Richard Strauss, Stravinsky, and Bartók with Berezovsky. Highlights of the coming season include concerts with James Levine and the Munich Philharmonic, Zubin Mehta and the Bavarian State Opera Orchestra, Mariss Jansons and the Berlin Philharmonic, and debuts in Beijing and New Zealand. Mr. Repin performs on the magnificent Stradivarius "Ruby" 1708 by kind permission of the Stradivarius Society of Chicago. Mr. Repin made his Tanglewood debut in August 2000, with the Boston Symphony Orchestra under Robert Spano's direction.

ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta, Music Director and Conductor

The Music Director's position is endowed by the William Petschek Family

Leonard Bernstein, Laureate Conductor (1947-1990)

Kurt Masur, Honorary Guest Conductor

First Violin
Ilia Konovalov, *concertmaster* ♦
Lazar Shuster, *concertmaster* ♦
Yigal Tuneh, *concertmaster* ♦
Alexander Stark, *assistant concertmaster*
Saida Bar-Lev §
Marina Dorman
Raphael Frankel
Genadi Gurevich
Rodica Iosub
Ilya Isakovich
Rimma Kaminkovsky
Zinovi Kaplan
Robert Mozes
Ron Porath
Anna Rosnovsky
Alon Weber
Drorit Valk
Paya Yussim

Second Violin
Elyakum Salzman *
Yitzhak Geras *
Amnon Valk ***
Shimeon Abalovitch
Emanuel Aronovich
Alexader Dobrinsky
Eliezer Gantman
Shmuel Glaziris
Adelina Grodsky
Elizabeth Krupnik
Kalman Levin
Yoram Livne
Alexander Povolotzky
Marianna Povolotzky
Avital Steiner
Olga Stern

Viola
Miriam Hartman * (acting)
Roman Spitzer * (acting)
Claire and Albert Schussler Endowed Chair
Michael Appelman
Rachel Kam
Yuval Kaminkovsky
Shimon Koplansky ‡
Vladislav Krasnov
Avraham Levental
Eugenia Malkovsky
Klara Nussovitzky
Abraham Rosenblit
Aharon Yaron †

Cello
Michael Haran *
Marcel Bergman *
Shulamit Lorrain *** †
Alla Yampolsky ***
Yoram Alperin †
David Barnea
Naomi Enoch §
Dmitri Golderman
Baruch Gross †
Ofra Hahn-Sacher
Enrique Maltz
Felix Nemirovsky
Dmitri Tsirin

Double Bass
Teddy Kling *
Peter Marck *†
Yevgeny Shatzky ***
Ruth Amir
Brad Annis
Eli Magen
Talia Mense-Kling
Michael Nitzberg §
Gabriel Volé †

Flute
Yossi Arnheim * †
Eyal Ein-Habar ***
Leor Eitan
Boaz Meirovitch

Piccolo
Leor Eitan

Oboe
Bruce Weinstein *
Dudu Carmel ***
Merrill Greenberg
Tamar Narkiss-Melzer
Hermann Openstein

English Horn
Merrill Greenberg

Clarinet
Richard Lesser *
Yaakov Barnea ***
Rashelly Davis
Israel Zohar

E-flat Clarinet
Yaakov Barnea
Rashelly Davis

Bass Clarinet
Israel Zohar

Bassoon
Zeev Dorman * †
Uzi Shalev *** †
Gad Lederman
Carol Patterson

Contrabassoon
Carol Patterson

Horn
Yaacov Mishori *
James Cox *
Dalit Segal ***
Michael Slatkin ***
Anatol Krupnik
Sally Ben-Moshe
Yossef Rabin
Shelomo Shohat

Trumpet
Andrew Balio *
Ram Oren **
Ilan Eshed ***
Raphael Glaser
Yigal Meltzer

Trombone
Stewart Taylor *
Yehoshua Pasternak ***
Micha Davis

Bass Trombone
Mattityahu Grabler
Micha Davis

Tuba
Shemuel Hershko *‡

Timpani
Gideon Steiner *
Alon Bor ***

Percussion
Alon Bor *
Natalie and Murray S. Katz Endowed Chair
Gabi Hershkovich
Ayal Rafiah
Eitan Shapiro

Piano
Israel Kastoriano°
Milka Laks°

Harp
Gillian Benet Sella°
Julia Sverolov°

♦Canada Concertmaster Chair *Principal **Associate Principal ***Assistant Principal
§On leave or Sabbatical °Guest player †Musicians' Council member ‡Review Committee member

IPO Management

Zeev Dorman, *Chairman*
Baruch Gross
Gabriel Volé
Avi Shoshani, *Secretary General*
Michal Bach-Fogel, *Personnel Manager*
Merrill Greenberg, *Assembly Chairman*
Itzhack Yaniv, *Finance Manager*
Haim Bar-Yosef, *Marketing Manager*
Shoshana Lila, *Chief Accountant*
Yael Zagoury, *Treasurer*
Varda Zohar, *Manager of Subscription Department*
Judy Devir, *Assistant to Secretary General*
Rachel Levy, *Assistant to Marketing Manager*
Orly Tal, *Program Editor*
Delia Meroz, *Public Relations*
Uzi Shalev, *Musicians' Council (Chairman)*
Rachel Daliot, *Principal Librarian*
Tal Rockman, *Assistant Librarian*
Uzi Seltzer, *Operational & Stage Manager*
Yaakov Kaufman, *Technical Assistant*

"Excellent" - Zagats 2000 Survey



From classical to swing in just five minutes.

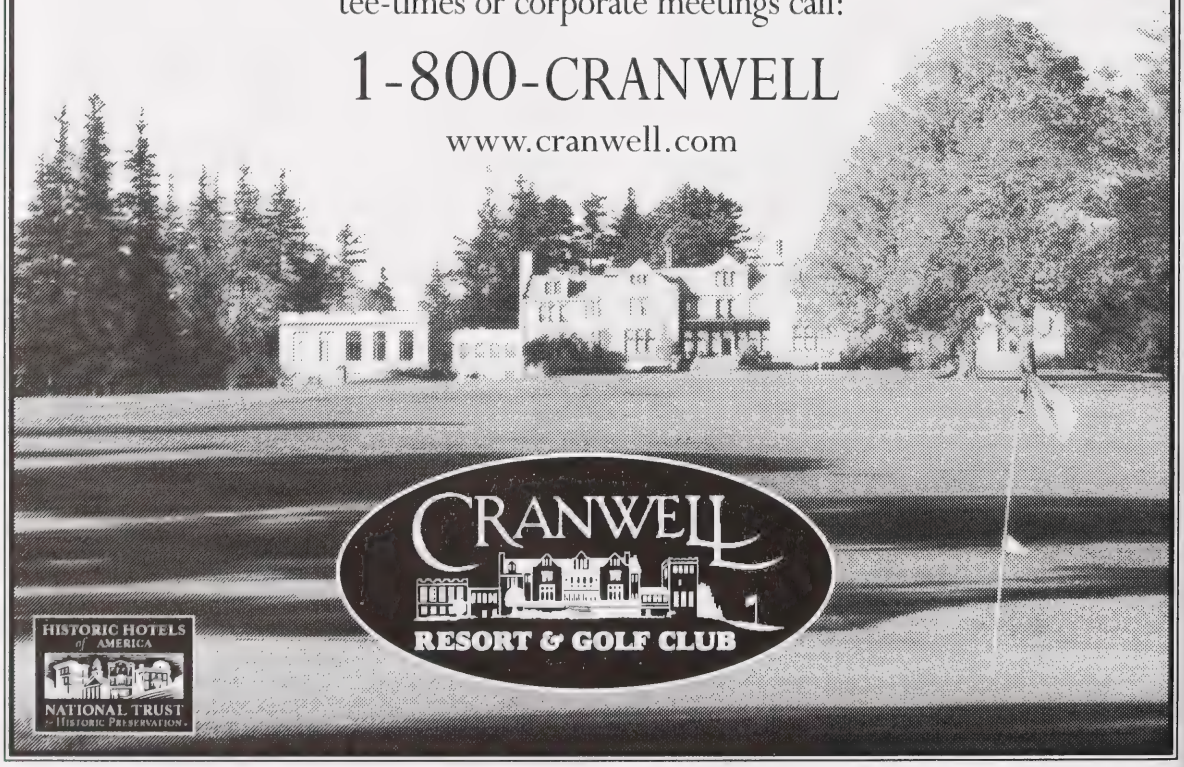


18 holes. 107 rooms. 4-star dining.
Conference facilities....and New England's finest golf school.
***"Four out of four stars."* - New England Golfguide**

The Berkshires' Premier Four-Season Resort offers the grandest accommodations, best golf and finest dining... all just minutes from Tanglewood. For reservations, tee-times or corporate meetings call:

1-800-CRANWELL

www.cranwell.com



2001 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Bernard Haitink, Principal Guest Conductor

Sunday, August 26, at 2:30

The Boston Symphony Orchestra is pleased to present the

ISRAEL PHILHARMONIC ORCHESTRA
ZUBIN MEHTA, Music Director, conducting

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—
Presto—Tempo I
Adagio molto e cantabile—Andante moderato
—Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

CHRISTINE GOERKE, soprano
JILL GROVE, mezzo-soprano
ROBERT GAMBILL, tenor
JOHN RELYEA, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 46.

We regret that soprano Carol Vaness is unable to participate in this performance because of illness. We are grateful that Christine Goerke was available to appear at short notice.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

FEEL READY.



STONELEIGH-BURNHAM SCHOOL

LEARN THE ART OF PERFORMANCE,

so you can *feel* an audience rise to its feet. Learn the rules of logic, so you can *feel* the heat of debate. Learn the discipline of riding, so you can *feel* the joy of a perfect jump.

Stoneleigh-Burnham School. *Feel Ready.*

- College Prep Program for Girls, Grades 9-12
- Nationally Recognized Riding Program
- Specializing in the Arts, Debate & Athletics
- Extensive Science Program Including Equine Science Class

Call admissions at
413-774-2711
or visit *www.sbschool.org*

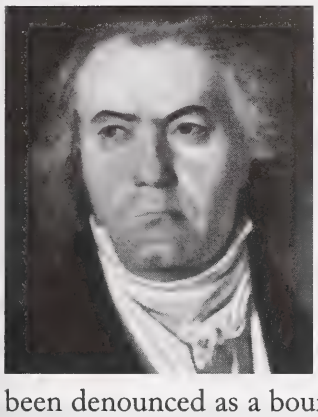
A College Preparatory School for Young Women Since 1869 ■ Greenfield, Massachusetts

NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, vocal soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed: Boston Symphony Orchestra, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler, cond. *Most recent Tanglewood performance*: August 27, 2000, Boston Symphony Orchestra, Rafael Frühbeck de Burgos cond.; Christine Brewer, Nancy Maultsby, Marcus Haddock, and Reinhard Hagen, soloists; Tanglewood Festival Chorus, John Oliver, cond.

Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's *Ode to Joy*; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter forming out of smoke and chaos. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.



Beethoven's epic symphony has always seemed to need a larger stage than the ordinary. It has become a universal ceremonial work. The Ninth was the obvious choice for Leonard Bernstein in his 1989 Berlin concert celebrating the end of the Wall. In Tokyo a few years earlier, *Daiku*, "The Big Nine," inaugurated a Sumo palace. In Communist China the piece has been denounced as a bourgeois artifact, embraced as a celebration of democratic internationalism. It served to inaugurate the Music Shed at Tanglewood in 1938, and more recently it has closed the BSO's Tanglewood season each year since 1997.

Yet has anyone really understood the Ninth Symphony?

On the face of it, that in his last years Beethoven would compose an ode to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. Finally he told friends that he was only keeping at his job until the welcome release of death. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, had brought him to the edge of madness.

In fact, the idea of setting Schiller's Ode was not a conception of Beethoven's melancholy last decade, but had been with him since his youth. Written in 1785, "*Ode an die Freude*" embodied the Enlightenment optimism of those years; it was sung on the streets by young revolutionaries. That was what Schiller's ecstatic and utopian verses meant to the teenaged Beethoven. In his early twenties he was already talking about setting them to music.

In old age one often returns to one's youth and its dreams. In 1822, in a time of political reaction and repression, and with a commission from the Philharmonic Society of London in hand, Beethoven once again took up Schiller's fire-drunk hymn to friendship, marriage, universal brotherhood, freedom, and joy.

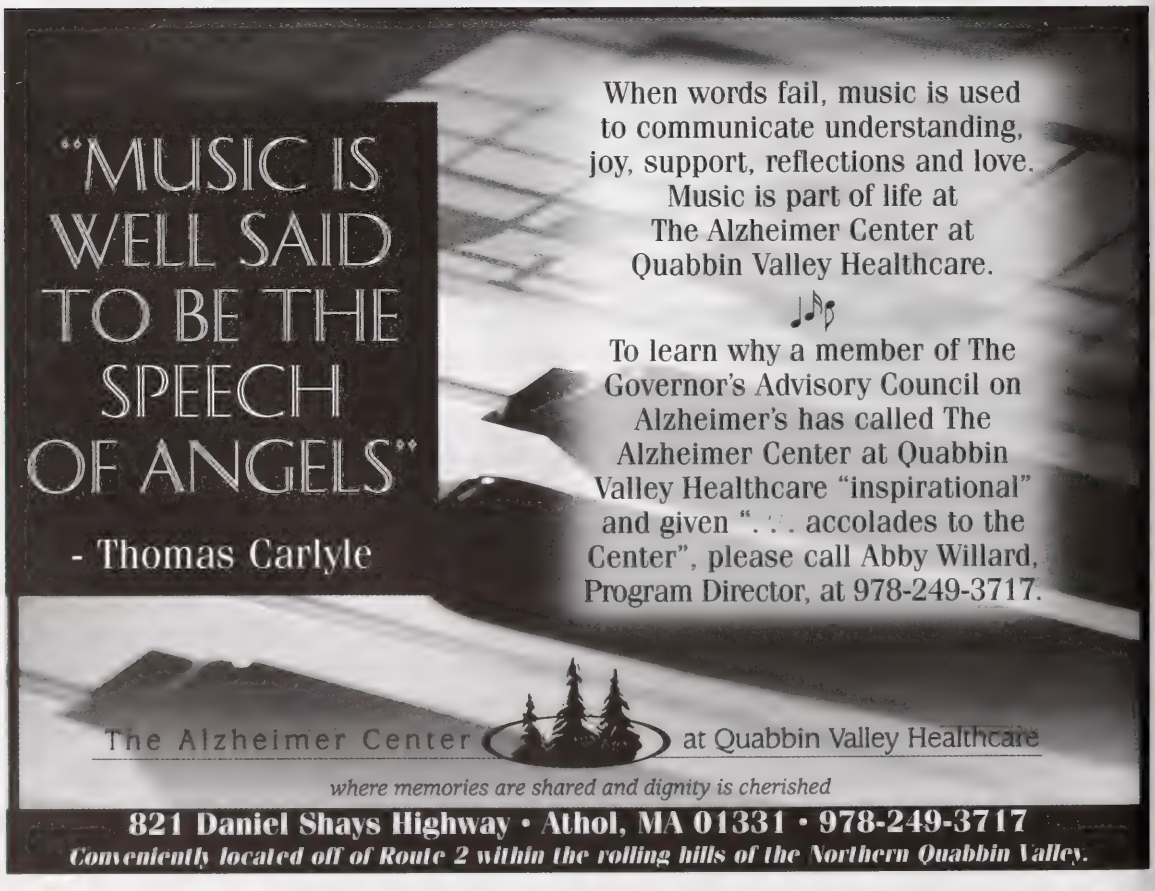
The dramatic progress of the Ninth is usually described as "from darkness to light." Scholar Maynard Solomon refines that image into "an extended metaphor of a quest for Elysium." But what a strange darkness, and what a surprising journey!

The first movement begins with whispering string tremolos, but soon bursts into music monumental, declamatory, heroic—and at the same time gnarled, searching, and unsettling. While the gestures are decisive, the harmony is a restless flux that rarely settles into proper D minor, or anything else. Most peculiar of all in this sonata-form movement is that the recapitulation (the place where the opening music returns) appears not in the original D minor but in a strange D major that sounds not triumphant but somehow wrong, almost terrifying. The enormous coda sinks into a funeral march. Whose funeral? This apparently indomitable movement, gesturally like the "heroic" mode of Beethoven's middle period, harmonically in the more complex and ambiguous mode of his last period—is it heroic or anti-heroic?

The scherzo is one of Beethoven's most energetic and crowd-pleasing movements, yet one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. Somehow, this minor-key scherzo sounds grandly playful. In the middle comes an astonishing Trio: a little wisp of folk song like you'd whistle on a summer's day, growing through mounting repetitions into something hypnotic and monumental.

The slow movement is made of alternating variations on two ethereal, long-breathed, major-key themes. The variations on the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. Harmonies stretch out; the music barely moves. There are moments of yearning, little dance turns, everything unfolding like an improvisation. It is a pool of serenity between the searchings and stresses of the surrounding movements.

Starting around 1815, Beethoven jotted down ideas toward what became the first movement. After the commission arrived in 1822, he first fixed on the finale theme, his long-imagined setting of *Ode an die Freude*. That little tune like a folk song would be the goal of the symphony, melodic material in the first three movements hinting at it. The "*Freude*" melody arrives in the finale as the symphony's destination and revelation.



The finale is easy to outline, hard to explain. It is an introduction followed by kaleidoscopic variations on the *Freude* theme, with occasional interludes between variations. It finishes with an ecstatic coda, the chorus and solo quartet declaiming the joyful spirit's vision of Elysium.

The movement begins with a dissonant shriek that Richard Wagner called the "terror fanfare." Then come basses in quasi-recitative, as if from an oratorio but wordless (a gesture suggesting words, to prepare the entry of actual ones). We hear snippets of the previous movements; in each case, the basses cut off the recollection: not that...not that...not that. *This*, then: like a composer humming to himself, the basses play the *Freude* theme, unaccompanied. The tune is developed in counterpoint rising to a climax; these are the first variations. In turn they are cut off by a resurgence of the terror fanfare. From that tumult arises a real voice, a real recitative, singing Beethoven's words to his listeners: "Oh friends, not these tones..." Soon the chorus arrives, crying "Joy! Joy!"

From there the variations unfold with their startling contrasts and their singular grandeur. We hear choral proclamations of the *Freude* theme. We hear a grunting, lurching, military march heroic in context ("Joyfully, like a hero towards victory") yet apparently satiric in tone, in a style the Viennese called "Turkish." It resolves inexplicably into a learned double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). We hear a spine-tingling evocation of the Godhead ("Seek Him beyond the stars!"), followed by another exalted double fugue. The coda is boundless jubilation.

Throughout his career, Beethoven had intensified the kinds of single-movement contrasts he inherited from his mentors Haydn and Mozart. In the finale of the Ninth he pushes the contrast until it threatens to shatter the unity. (For some critics, unity does shatter.) The finale's episodes are learned, folklike, ecclesiastical, childlike, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Or is he signifying that the world he's embracing includes not only the elevated but the popular, the West and the East? Could we call the unsettled opening movement a questioning of the heroic voice that dominated Beethoven's middle years? (The *Eroica* Symphony was originally dedicated to Napoleon.) Does the finale intimate another, more inner, more spiritual path to the light?

In the end, if there are things wrong with the Ninth Symphony, there are far more important things right with it. Its problems are unresolved questions of form, style, interpretation. Its triumph is its existence in the world as a social and ethical document that not only celebrates the unity of humanity, but proposes to foster that unity. That is what the Ninth means to peoples everywhere, and why it belongs to great ceremonies. It has done what Beethoven meant it to do: embrace the millions. And his avatar of universal joy and brotherhood is a little tune that anybody in the world can sing, and probably half of humanity knows.

—Jan Swafford

Text and translation begin on the next page.

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Records. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.



Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,



Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions?
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Über Sternen muss er wohnen.	Surely he dwells beyond the stars.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium,	Daughter of Elysium,
Wir betreten feuertrunken,	Drunk with fire, O Heavenly One,
Himmlische, dein Heiligtum.	We come unto your sacred shrine.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Ihr stürzt nieder, Millionen?	Do you fall headlong, ye Millions!
Ahnest du den Schöpfer, Welt?	Have you any sense of the Creator, World?
Such ihn überm Sternenzelt!	Seek him above the canopy of the stars!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium!	Joy, Daughter of Elysium!
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium!	Daughter of Elysium!
Freude, schöner Götterfunken!	Joy, beauteous, godly spark!

Translation copyright ©Donna Hewitt; all rights reserved.

GUEST ARTISTS

To read about **Zubin Mehta** and the **Israel Philharmonic Orchestra**, see page 35.

Christine Goerke



Soprano Christine Goerke, recipient of the 2001 Richard Tucker Award, has established an outstanding reputation since her professional debut. Upcoming engagements include her debut with the New World Symphony in Strauss's Four Last Songs, a return to the Atlanta Symphony for Vaughan Williams's *A Sea Symphony* under Robert Spano, her Covent Garden, Pittsburgh Opera, and Opera Pacific debuts, and her role debut as Elettra in a new Paris Opera production of Mozart's *Idomeneo*. During 2000-01, Ms. Goerke sang her first Gutrune in a concert performance of *Götterdämmerung* with Edo de Waart conducting the Sydney Symphony in the 2000 Olympic Arts Festival. She appeared with the Houston Symphony in Dvořák's *Stabat Mater*, with the Orchestra of the Age of Enlightenment and at the Mostly Mozart Festival in Schumann's *Das Paradies und die Peri*, and with the National Symphony in Britten's *War Requiem*. She returned to the San Francisco Symphony for *Das klagende Lied* in San Francisco and at Carnegie Hall under Michael Tilson Thomas. Ms. Goerke has appeared with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, and New York Philharmonic, with conductors including James Conlon, Mark Elder, Christoph Eschenbach, Claus Peter Flor, James Levine, Sir Charles Mackerras, Kurt Masur, Seiji Ozawa, Esa-Pekka Salonen, the late Robert Shaw, Leonard Slatkin, and Patrick Summers. She participated in the Metropolitan Opera's Lindemann Young Artist Development Program. Ms. Goerke performs the role of Donna Elvira in *Don Giovanni* next spring in Seiji Ozawa's Ongaku-juku Opera Project, for which she has previously sung the Countess in *Le nozze di Figaro* and Fiordiligi in *Così fan tutte*. She has sung at the Metropolitan Opera, Houston Grand Opera, the Opéra-Bastille in Paris, Glimmerglass, Santa Fe Opera, New York City Opera, and the

THE BEST
PERFORMANCES IN
THE THEATER TONIGHT
MAY JUST BE IN
THE AUDIENCE.



Acting as if a chemical dependency problem doesn't exist won't make it go away. But getting help can. One call to Hazelden not only offers help, it offers real hope. Call us and make tonight's performance the last.

HAZELDEN

800-257-7800, x2521
www.hazelden.org

©2001 Hazelden Foundation

Saito Kinen Festival, in repertoire ranging from Handel to Poulenc and Britten. In recital, Ms. Goerke has sung at Carnegie Hall's Weill Hall, in Washington, D.C., and at the Lanaudière Festival, among other venues. Her discography includes the title role in Gluck's *Iphigénie en Tauride* and a Grammy-winning *War Requiem* with the Washington Chorus. Ms Goerke's association with Robert Shaw included recordings of Brahms's *Liebeslieder Waltzes*, Poulenc's *Stabat Mater*, Szymanowski's *Stabat Mater*, and his Grammy-nominated final recording, Dvořák's *Stabat Mater*. In addition to the 2001 Richard Tucker Award, Ms. Goerke has won several study grants through the Richard Tucker Foundation. She has also been honored with the ARIA and George London awards, and she won the Birgit Nilsson Prize in 1997. Ms. Goerke's previous Tanglewood appearances have included Beethoven's Ninth Symphony and Britten's *War Requiem* with the Boston Symphony Orchestra, and the role of Alice Ford in Act III of Verdi's *Falstaff* with the Tanglewood Music Center Orchestra.

Jill Grove



Mezzo-soprano Jill Grove, a 1996 winner of the Metropolitan Opera National Council Auditions, is also the winner of a George London Foundation Career Grant, a Sullivan Foundation Career Grant, a Richard Tucker Foundation Career Grant, and a Richard F. Gold Career Grant. As a member of the Houston Opera Studio she performed numerous roles with Houston Grand Opera, including Anne Kronenberg in the world premiere of *Harvey Milk* and Tisbe in *La Cenerentola* with Cecilia Bartoli. The latter was released on video by London/Decca. Ms. Grove recently made her Metropolitan Opera debut as Pantalis in Boito's *Mefistofele*, followed by Emilia in *Otello*, Rossweise in *Die Walküre*, and Mary in *The Flying Dutchman*. She made her first

AUGUST 31 – SEPTEMBER 2

Tanglewood Jazz Festival 2001







Friday, August 31
8pm *Ozawa Hall*
Chuck Mangione and New York Voices

Saturday, September 1
1:30pm *Ozawa Hall*
The John Pizzarelli Trio and Jane Monheit

Saturday, September 1
7pm *Shed*
Nancy Wilson with the Big Band Diva
Spyro Gyra
Ahmad Jamal

Sunday, September 2
1:30pm *Ozawa Hall*
Sonny Rollins

Sunday, September 2
7pm *Shed*
George Benson
Poncho Sanchez
Nicholas Payton and the Louis Armstrong Centennial Celebration Band

Ticket Prices: $13–$51
Special Jazz Packages *Lawn Package*: $75 five concerts, lawn seating
Jazz Circle Package: $90 two evening concerts, shed seating

TICKETS ON SALE NOW! Call SymphonyCharge at (888) 266-1200, or Ticketmaster at (800) 347-0808, or order online at **www.bso.org**. For tourist information and reservations call (800) 237-5747. *All programs and artists subject to change.*

JAZZIZ

Santa Fe Opera appearances this past season as the Omniscient Sea-Shell in Strauss's *Ägyptische Helena* and as Mistress Quickly in *Falstaff*. Her Paris debut was as the Haushälterin in Strauss's *Die schweigsame Frau* at the Châtelet. In the Netherlands she took the role of the Deaconess in Szymanowski's *King Roger*. Ms. Grove made her European debut in 1998 with Welsh National Opera, singing her first Ulrica in *Un ballo in maschera*. Her Los Angeles Opera debut was in the premiere of Tobias Picker's *The Fantastic Mr. Fox*. She has sung the Third Lady in *The Magic Flute* in Tulsa, Dryad in *Ariadne auf Naxos* with Jeffrey Tate and the Minnesota Orchestra, the First Maid in *Elektra* at San Francisco Opera, Suzuki in *Madama Butterfly* and the Fortune Teller in *Arabella* at Houston Grand Opera, and with the Merola program and Opera Theater of Saint Louis. Her other roles include Dorothée in *Cendrillon*, Baba the Turk in *The Rake's Progress*, and Lucretia in *The Rape of Lucretia*. In concert, recent performances include the alto solo in Beethoven's Ninth Symphony with the Atlanta Symphony under Roberto Abbado, her Carnegie Hall debut in Mahler's Symphony No. 2, Beethoven's Symphony No. 9 with the Detroit Symphony and Neemi Järvi, Prokofiev's *Alexander Nevsky* with the National Symphony and Hans Graf, and second alto in Mahler's Symphony No. 8 with the San Francisco Symphony and Michael Tilson Thomas. She has sung with the Houston Symphony in Mahler's Symphony No. 3 and Beethoven's Ninth Symphony under Christoph Eschenbach, who then invited her to perform the second alto in Mahler's Eighth Symphony with the Norddeutsche Rundfunk. Ms. Grove attended the Music Academy of the West, the New England Conservatory, and Stephen F. Austin State University.

Robert Gambill



American tenor Robert Gambill was born and raised in Indiana. In 1976 he traveled to Hamburg, Germany, to earn a degree in German, remaining there as a vocal student at the Music Academy. He was engaged at Wiesbaden from 1981 to 1983 and at Zurich Opera from 1984 to 1987. He has performed Mozart and lyric *bel canto* roles with such opera companies as the Metropolitan, Covent Garden, La Scala, and Vienna State Opera, as well as in Paris, Berlin, Hamburg, Munich, Stuttgart, Moscow, and Buenos Aires. He sang the role of the Painter in *Lulu* at the 1995 Salzburg Festival under Michael Gielen, who then invited him to sing Florestan in *Fidelio* in Stuttgart. In 1997 he sang Narraboth in *Salome* in Stuttgart and at Covent Garden. Also in 1997 he made his role debuts as Parsifal and as Max in *Der Freischütz*. A turning point in his career was his first *Tannhäuser* at Berlin's Lindenoper in the spring of 1999; he repeated the role in Toulouse in October 2000, at Munich State Opera in November 2000, and at Dresden's Semperoper earlier this summer. He has sung Siegmund in *Die Walküre* at Stuttgart

For rates and
information on
advertising in the
Boston Symphony,
Boston Pops,
and
Tanglewood program books
please contact:

STEVE GANAK AD REPS
51 CHURCH STREET

(617) 542-6913

BOSTON
SYMPHONY
ORCHESTRA
SEIJI OZAWA
*Music
Director*

Opera and will repeat that role for Dresden's *Ring* cycle this fall. In addition, he is scheduled to sing Parsifal in Berlin under Claudio Abbado; Max at Munich State Opera, in Berlin, and in San Francisco; Siegmund at the Berlin Staatsoper and Deutsche Oper Berlin, Lohengrin in Dresden, Parsifal in Geneva, Stolzing in *Die Meistersinger* in Hamburg, and Tristan in 2003 at the Glyndebourne Festival. Recent concert engagements have included Beethoven's Ninth Symphony in Berlin, Hamburg, and at Carnegie Hall, Dvořák's *Stabat Mater*, Elgar's *Dream of Gerontius*, Schmidt's *Buch mit sieben Siegeln*, Pfitzner's *Von deutscher Seele*, Mahler's Eighth Symphony, and *Das Lied von der Erde* in Berlin, Prague, Tokyo, Leipzig, and at the Edinburgh Festival. Next season he will make his Chicago Symphony debut with Mahler's *Das Lied von der Erde* and his Cleveland Orchestra debut with Elgar's *Dream of Gerontius*.

John Relyea



Bass John Relyea returned to the Metropolitan Opera for the opening of the 2000-01 season as Masetto in *Don Giovanni*, conducted by James Levine; the production was nationally televised in December 2000. His Met debut came in February 2000 as Alidoro in *La Cenerentola*. The winner of the San Francisco Opera's 1995 Merola Grand Finals, he continued his relationship with the San Francisco Opera in the 2000-01 season in *Semele* (Cadmus and Somnus) conducted by Sir Charles Mackerras. Mr. Relyea made his acclaimed debut there as Colline in *La bohème*, returning for Figaro in *Le nozze di Figaro* and Raimondo in *Lucia di Lammermoor*. This past season Mr. Relyea made debuts with the Monnaie Orchestra in Brussels in Verdi's *Requiem* conducted by Antonio Pappano and with the New York Philharmonic in *Dream of Gerontius* under Sir Colin Davis. He made his New York recital debut at Carnegie Hall's Weill Recital Hall and also performed in recital in Ann Arbor. He sang Verdi's *Requiem* on tour with the Swedish Radio Symphony Orchestra in Stockholm, Ann Arbor, and Chicago, at Avery Fisher Hall in New York, and at the Kennedy Center in Washington, D.C. With the Minnesota Orchestra he has sung Beethoven's Symphony No. 9, Mozart's *Requiem*, Verdi's *Requiem*, Beethoven's *Missa Solemnis*, and Haydn's *The Creation*. Mr. Relyea's 2001 summer plans included the Edinburgh and Salzburg festivals, Beethoven's Symphony No. 9 at the Ravinia Festival with the Chicago Symphony and Christopher Eschenbach, and the Mann Center's 25th Anniversary Gala in Philadelphia with the Israel Philharmonic and Zubin Mehta. John Relyea's schedule for the 2001-02 season includes Colline in *La bohème* and the Night Watchman in *Die Meistersinger* at the Metropolitan Opera, and performances with the New York Philharmonic, the Boston Symphony Orchestra, Opera Orchestra of New York, and the Pittsburgh Symphony. He will also make his Covent Garden and Paris Opera debuts. In operatic roles, Mr. Relyea



National Yiddish Book Center

A thousand years of Jewish history right before your eyes!

Museum Exhibits • Cultural Programs • English-language Bookstore

On the Hampshire College campus, Amherst, MA, just an hour's drive from the Berkshires / Open Sun - Fri 10:00 - 3:30 / Admission is free

For directions call (413) 256-4900, x124 / www.yiddishbookcenter.org

has appeared at Carnegie Hall with Opera Orchestra of New York and with Santa Fe Opera and Seattle Opera. He has sung at such venues as the Edinburgh Festival, the Basilica in Baltimore, Tanglewood, and the Blossom Festival, and with such ensembles as the Cleveland Orchestra, Philadelphia Orchestra, and the Atlanta, San Francisco, and Houston symphonies. Mr. Relyea studied voice with his father, the renowned Canadian bass-baritone Gary Relyea, and now works with Jerome Hines. In 1998 he was honored with a prestigious ARIA award. Mr. Relyea's only previous Tanglewood appearance was in July 1999, on the occasion of his Boston Symphony debut in Mozart's *Great* C minor Mass led by Seiji Ozawa.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Emily Anderson
Leslie M. Ballantyne
Phyllis Benjamin
Michele M. Bergonzi
Joan E. Bissell
Betsy Caruso
Tami Chuang
Carol E. Didget
Mary Lou Esposito
Maura Finn
Stefanie J. Gallegos
Suzy Glazer
Isabel M. Gray
Amy L. Green
Anna Greenlaw
Rebecca Consentino Hains
Carrie L. Hammond
Sarah M. Heile
Barbara Hilliard
Andrea Humphries
Elizabeth Kastner
Ann K. Kilmartin
Michiko Kita
Jean R. Liuzzi
Kieran Murray
Lois B. Oberlander
Kimberly Pearson
Livia Racz
Johanna Schlegel
Pamela Schweppe
Suzanne Schwing
Ginny Siggia
Cypriana V. Slosky
Lisa M. White
Gwendolyn Williams

Mezzo-sopranos
Sherry Borener
Ondine Brent
Janet L. Buecker
Alice Shuan Chang
Jenny H. Chou
Betsy Clifford
Lauren Cree
Betsy Draper
Barbara C. Eckhaus
Dolores M. Goyette
Janice Hegeman
Donna Hewitt-Didham
Stephanie M. Kluter
Sheryl Krevsky
Amanda J. Mason
Kristen McEntee
April Merriam
Mary Cunningham Neumann
Fumiko Ohara
Laurie Pessah
Stacie Pirozzi
Barbara M. Puder
Marian Rambelle
Daniel Roihl
Stephanie Rosch
Kathleen Schardin
Linda Kay Smith
Amy Toner Sullivan
A. Catherine Tymann
Ingrid Ulbrich
Jennifer Walker

Tenors
Robert Allard
Brad W. Amidon
David P. Bergers
Jose Delgado
Carey D. Erdman
David Fontes
Len Giambrone
Gregory A. Gonser
Leon Grande
Carl Kraenzel
Sean Love
John Vincent MacInnis
Ronald J. Martin
Forrest Michael
David Hale Mooney
Mark Mulligan
Paul Rolanti
Steve Rowan
Kirk Sullivan
Andrew Wang
Joseph Y. Wang
Richard Harmon Witter
Andrew Wright

Basses
Christopher Austin
Solomon Berg
Chuck Brown
Bryan M. Cadel
Clinton D. Campbell
Kirk Chao
George Coughlin
Matthew E. Crawford
George G. Gall
Mark Gianino
Alexander R. Goldberg
L. Tyler Hains
Robert J. Henry
Mark Israel
Marc J. Kaufman
Ryan J. Kershner
Robert Kluter
John Knowles
Bruce Kozuma
Christopher T. Loschen
Martin F. Mahoney II
Lynd Matt
Robert Saley
Frank R. Sherman
Mark H. Stepner
Terry L. Ward
Peter J. Wender
Carl T. Wrubel

Federico Cortese, BSO Assistant Conductor, Choral Preparation
William A. Bridges, Chorus Manager
Martin Amlin, Rehearsal Pianist

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This week, members of the chorus perform Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia. This week and next, another group of chorus members is performing with Bernard Haitink and the Boston Symphony Orchestra in Europe as the orchestra makes a tour of European music festivals. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the BSO for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan. This coming season he will conduct the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *German Requiem*.

Small is Powerful

Seventy-one percent of American high school students go to schools of one thousand or more, according to the U.S. Department of Education. Yet, everything we know about the needs of families and adolescents says smaller is better—for the uniqueness of young people, for their achievement, for feelings of connection, for their sense of self.

In a large school, how do you hear the quiet voice, the thoughtful comment, the fresh insight? How do you notice the new confidence, the curiosity about chromosomes, the accurate corner kick? In a large school, you may recognize a girl by her face, but in a small school, you also know her by her sense of humor, that she always has M&Ms in her backpack, and that she wants to be a neuroscientist.

In his popular book *The Tipping Point*, Malcolm Gladwell offers examples of groups, from ancient religious sects to today's powerful corporations, that have known the value of "small." There is, in fact, something nearly magical about groupings of 150. "The Rule of 150," says Gladwell, suggests that the size of a group...can make a big difference. As teachers and mentors, we know he is right.

In a small school, no one can hide. The 12th grade science teacher knows who in the ninth grade loves physics. The soccer coach knows the tennis players and the basketball fanatics. The yearbook advisor can tell you who has a great collection of jazz CDs. In a small school, every teacher knows every student, at least to say hello, to ask a question, to have a short conversation. And most teachers know many students extremely well—how they approach a new book or a problem, how they organize ideas, and what kind of praise means the most. In a small school, teachers truly can teach individuals—instead of just classes.

We can do better than "survival of the fittest" when it comes to educating girls. In a small school, there is no need to waste energy trying to be noticed. Every student has a front-row seat and can be seen for who she is, what she believes, and what she can do. Small is powerful. For girls especially, small means the difference in being heard, in being recognized, in making her mark. The goal, after all, has never been to shrink back but to step forward, to get involved, to be your best possible self.

In a small school, every girl learns that her participation and contribution make a difference. She becomes known for her leadership, determination, compassion, and honesty. And when she realizes how much her school (and the world) is depending on her and believes in her, she has the confidence to be bold, to risk failure, to stretch.

There is something impressive about girls working together, when they are happy, contributing, when they have ownership in their community. They will set their own standards and define their own expectations. Sure in the belief that they are valued and heard, they will have the confidence to resist the definitions our culture presents to them. They will decide on their own that history is more interesting than following the crowd, that writing poetry offers more reward than worrying about dress size, that genuine friendships are based on much more than looks or race or status.

The fact is, thinking big happens best in a small school. We want girls to dream big about their futures and create large visions of what they can do in the world. In a small school, we can know everyone well. And for girls to be known for something more than the color of their hair, or their baby tees, or their platforms, or their power beads, to be known instead for their skills and talents—for their intellects—what could be more powerful for girls than that?

MISS HALL'S SCHOOL

492 Holmes Road, Pittsfield, MA 01201 • (800) 233-5614 • Fax (413) 448-2994 • www.misshalls.org

GIRLS' BOARDING AND DAY SCHOOL FOUNDED IN 1898



THE KOUSSEVITZKY SOCIETY

The Koussevitzky Society recognizes gifts made since September 1, 2000, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center, and the Koussevitzky Music Shed and Seiji Ozawa Hall endowed seats. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and corporations for their annual support of $2,500 or more during the 2000–2001 season.

MAESTRO CIRCLE

Ms. Jan Brett and Mr. Joseph Hearne
The Aaron Copland Fund for Music, Inc.
Country Curtains, Inc
Mr. and Mrs. Daniel Freed
Fromm Music Foundation
Estate of Grace Cornell Graff
William & Flora Hewlett Foundation
Mr. Charles H. Jenkins, Jr.
Don Law Companies
Nancy Lurie Marks Foundation
The Andrew W. Mellon Foundation
Dr. Martin C. Mihm, Jr.
Mr. and Mrs. Nathan R. Miller
Annette and Vincent O'Reilly
The Red Lion Inn
Mr. John Studzinski
Mr. and Mrs. Loet A. Velmans
Ronald A. Wilford Foundation for Conductors

BENEFACTORS

Anonymous (1)
The ASCAP Foundation
Berkshire Bank
Berkshire Life Insurance Co.
Sydelle and Lee Blatt
Renee Burrows
Cheswatyr Foundation/ Mrs. Cecille Wasserman
Mr. John F. Cogan, Jr. and Ms. Mary L. Cornille
Mr. Julian Cohen
Mrs. Nat Cole
Mr. and Mrs. George M. Elvin
Mr. Sanford H. Fisher
Hon. and Mrs. John H. Fitzpatrick
The Frelinghuysen Foundation
GE Plastics
Ann and Gordon Getty Foundation
Mr. and Mrs. Robert A. Goodman
Housatonic Curtain Company
Natalie and Murray S. Katz
Mr. and Mrs. Robert I. Kleinberg
Mr. and Mrs. Edward H. Linde
James A. Macdonald Foundation
Mr. and Mrs. Jay Marks
Mrs. August R. Meyer
Mrs. Evelyn Nef
The Netherland-America Foundation
Mrs. Clarice Neuman
Newman's Own
Mr. and Mrs. Millard H. Pryor, Jr.
Dr. Carol Reich and Mr. Joseph Reich
Evelyn and Ronald Shapiro
Mrs. Anson P. Stokes
Estate of Arthur W. Strenge
Taco, Inc.
Mr. and Mrs. Wilmer J. Thomas, Jr.
Trust for Mutual Understanding
Mr. Jan Winkler and Ms. Hermine Drezner

SPONSORS

Anonymous (1)
Barr Foundation
Ms. Rhonda Black and Dr. Gloria Miller
Peter L. Buttenwieser Fund of the Tides Foundation
Mr. and Mrs. Alan H. Bernstein
Ranny Cooper and David Smith
Mr. and Mrs. Clive S. Cummis
Mr. and Mrs. Channing Dichter
Ms. Ann V. Dulye
Mr. and Mrs. Monroe B. England
English Speaking Union
Nancy J. Fitzpatrick and Lincoln Russell
Mr. and Mrs. Dale E. Fowler
Hon. Peter H.B. Frelinghuysen
Mr. and Mrs. Belvin Friedson
Mr. Arnold Golber
Mr. and Mrs. J. Arthur Goldberg
Phoebe Haas Charitable Trust
Mr. and Mrs. Paul J. Hickey
Ms. Susan Morse Hilles
Mr. and Mrs. Stuart Hirshfield
Mr. and Mrs. William R. Housholder
Inland Management Corporation
Mr. Robert S. Kahn
Mrs. Leonard S. Kandell
Mrs. Linda F. Vogel Kaplan
Mr. and Mrs. Howard Kaufman
Mr. and Mrs. Michael Kittredge
Liz and George Krupp
Mr. and Mrs. Philip Kruvant
The Messinger Family
Mr. and Mrs. K. Fred Netter
Olivetti Foundation, Inc.
Mr. and Mrs. Gerald Rauch
The Charles L. Read Foundation
Mr. and Mrs. Robert E. Remis
Mr. Joseph D. Roxe
Alan & Lenore Sagner
Mr. and Mrs. Dan Schusterman
Dorothy Troupin Shimler



Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Lewis Steinberg
Mr. Wayne Sunday
Mr. and Mrs. Aso Tavitian
Mr. and Mrs. Denis F. G. Tottenham
Ms. June Ugelow
Mr. Peter Wender
Mr. and Mrs. Eric K. Zeise

MEMBERS

Ms. Angela P. Abelow
Mr. Herbert B. Abelow
Mr. and Mrs. William F. Achtmeyer
Mrs. Janet Adams
Mr. and Mrs. William F. Allen, Jr.
Mr. and Mrs. Ronald Altman
Mr. and Mrs. Harlan E. Anderson
Apple Tree Inn & Restaurant
The Barrington Foundation, Inc.
Ms. Linda J. L. Becker
Helene & Ady Berger
Mr. and Mrs. Jerome Berko
Mr. and Mrs. Allen J. Bernstein
George and Roberta Berry Supporting Organization
Mr. and Mrs. Walter Black
Mr. and Mrs. Neal F. Blackmarr
Blantyre
Birgit and Charles Blyth
Mr. and Mrs. Nicholas Boraski
Boston University Tanglewood Institute
Dr. and Mrs. Stuart H. Brager
Mr. and Mrs. Jay R. Braus
Judy and Simeon Brinberg
Broadway Manufacturing Supply Co.
Ann Brown
Mr. and Mrs. Richard Brown
Cablevision Systems Corporation
Cain, Hibbard, Myers & Cook
Canyon Ranch in the Berkshires
Mr. Roland A. Capuano
Phyllis H. Carey
Ms. Mary W. Carswell
Charles River Broadcasting—WCRB 102.5
Mr. and Mrs. Mel Chasen
Cliffwood Inn
Mr. Armando Codina
Mr. and Mrs. Joseph L. Cohen
Ms. Barbara L. Cohen-Hobbs
James and Tina Collias
Mr. and Mrs. Stewart M. Colton
Ms. Linda Benedict Colvin
Mr. and Mrs. Herbert J. Coyne
Crane and Company
Mr. and Mrs. William Cruger
Dr. and Mrs. Harold L. Deutsch
Dr. and Mrs. Chester W. Douglass
Dresser-Hull Company
Dr. and Mrs. Melvyn Drucker
Mr. and Mrs. Leonard Edelson
Mr. and Mrs. Eitan Evan
Mr. Harold Falik
Mrs. Marie V. Feder
Mr. and Mrs. Henry N. Flynt, Jr.
Mr. and Mrs. John C. Fontaine
Mr. and Mrs. I. Robert Freelander
Carolyn and Roger Friedlander
Mr. Raymond Friedman
Ralph and Audrey Friedner
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. Harold Gaffin
Mr. and Mrs. Arthur J. Gaines
Priscilla H. Garlock, M.D.
Mr. and Mrs. Richard Grausman
Dr. and Mrs. Paul H. Gendler
Mr. and Mrs. Melvin Y. Gershman
Dr. Donald and Phoebe Giddon
David H. Glaser and Deborah F. Stone
Mr. and Mrs. Seymour Glaser
Carol R. and Avram J. Goldberg
Mr. and Mrs. Murray Goldblum
Dr. and Mrs. Morris Goldsmith
Mr. and Mrs. Gerson G. Gordon
Mrs. Haskell R. Gordon
Corinne and Jerry Gorelick
Goshen Wine & Spirits, Inc.
Mr. Harold Grinspoon and Ms. Diane Troderman
Ms. Bobbie Hallig
Joseph K. and Mary Jane Handler
Mr. and Mrs. G. Felda Hardymon
Dr. Lynne B. Harrison
Mr. Ira Haupt II
Mr. and Mrs. Peter Herbst
Dr. and Mrs. Ronald Hinds
Arnold J. and Helen G. Hoffman
Dr. Joan O. Hoffman
Ms. Janet Hopton
Mrs. Ruth W. Houghton
Mr. and Mrs. Sanford Huston
ICM Artists, Ltd.
Dr. and Mrs. Barry Z. Izenstein
Mr. and Mrs. M. Steven Jackman
Ms. Polly B. Jackson
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Werner Janssen, Jr.
Mr. and Mrs. Stephen J. Jerome
Mr. and Mrs. Daniel R. Johnson
K.B. Toys, Inc.
Mr. Ronald G. Kalish
Mr. and Mrs. Alan T. Kane
Mr. and Mrs. Arnold Y. Kapiloff
Mr. Leonard Kaplan and Mrs. Marcia Simon Kaplan
Mr. and Mrs. Wilson R. Kaplen
Mr. and Mrs. Phillip Katz
Mr. and Mrs. Bruce Kelly
Mr. and Mrs. George H. Kidder
Mr. Harold D. Klebanoff
Dr. and Mrs. Lester Klein
Koppers Chocolates
Dr. and Mrs. David I. Kosowsky
Mr. and Mrs. Earl Kramer
Norma and Irving Kronenberg
Mr. and Mrs. Richard Kronenberg
Mr. and Mrs. Sol Kugler
Mrs. Wendy L. LaFage
Mrs. Mildred Luria Langsam
Marilyn and William Larkin
Legacy Banks-City and Lenox Savings
Mr. and Mrs. William Lehman
Mr. and Mrs. Robert J. Lepofsky
Mrs. Vincent J. Lesunaitis
Robert and Mira Levenson
Mr. Arthur J. Levey and Ms. Rocio Gell
Mr. and Mrs. Eric Levine
Georgette and Morton J. Levy
Mr. and Mrs. T. Herbert Lieberman
Mr. and Mrs. Murray Liebowitz
Mr. and Mrs. Roger S. Loeb
Mr. and Mrs. Walter Loeb
Mr. and Mrs. Edwin N. London
Gerry & Sheri Lublin
Mr. and Mrs. Bernard Ludwig
Diane H. Lupean
Mr. and Mrs. Leonard Luria
Judith and James F. Lyons
I. Kenneth and Barbara Mahler
Rev. Cabell B. Marbury
Mr. and Mrs. Robert A. Marcus
Mr. and Mrs. Morton E. Marvin
Maxymillian Technologies, Inc.
Mr. and Mrs. Thomas T. McCain

Carol and Thomas McCann
Mr. Paul F. McDevitt and Ms. Suzanne Bump
Mr. and Mrs. Irving Mendelson
Mr. and Mrs. Peter D. Meltzer
Mr. and Mrs. Paul Nassau
Mr. and Mrs. Joseph L. Nathan
Mr. and Mrs. Stuart K. Nelson
Mr. Richard Novik
Mr. and Mrs. Edward G. Novotny
Mr. Alexander Ober
Mrs. Robert S. Ogden
Dr. and Mrs. Martin S. Oppenheim
Mrs. Merle Orlove
Dr. and Mrs. Simon Parisier
Parnassus Foundation/Jane and Raphael Bernstein
Mrs. Selma Pearl
Charlotte Palmer Phillips Foundation by Dr. Charles Rodgers
Mr. and Mrs. Claudio Pincus
Drs. Eduardo and Lina Plantilla
Mr. and Mrs. J. Anderson PlumerDr. and Mrs. Francis M. Powers, Jr.
Quality Printing Company
Mr. and Mrs. Bruno Quinson
Bunny and Milton Rattner
Mr. and Mrs. Nathan Reiber
Mr. Charles Reiner
Mr. John H. Rice and Ms. Janet Pinkham
Mr. and Mrs. Peter Van S. Rice
Mr. and Mrs. Elie Rivollier, Jr.
Mr. and Mrs. Bernard L. Roberts
Mr. and Mrs. Fred Robins
Mr. Daniel L. Romanow and Mr. B. Andrew Zelermyer
Mr. and Mrs. Michael Rosenbaum
Judith and Howard Rosenkrantz
Mr. Lawrence M. Rosenthal and Ms. Joyce S. Bernstein
Mr. and Mrs. Stanley Ross
Mr. and Mrs. Harvey Rothenberg
Mr. and Mrs. Jean J. Rousseau
Mrs. George R. Rowland
Mr. and Mrs. Burton R. Rubin
Mr. and Mrs. Milton B. Rubin
Sue & David Rudd
Ernest S. Sagalyn, CLU
Mr. Bruce Sagan and Ms. Bette Hill
Mr. and Mrs. Malcolm S. Salter
Mr. Robert M. Sanders
Mr. and Mrs. Ira Sarinsky
Satinwood at Scarnagh, LLC
Aaron and Martha Schecter
Dr. Raymond & Hannah H. Schneider
Mr. Gary S. Schieneman and Mrs. Susan B. Fisher Schieneman
Mr. and Mrs. Albert Schmier
Mr. and Mrs. Ernest Schnesel
Mr. and Mrs. Rudy Schott
Pearl and Alvin Schottenfeld
Mr. and Mrs. Alan Schottenstein
Mr. and Mrs. Dan Schusterman
Mr. and Mrs. Marvin Schwartzbard
Mr. and Mrs. Mark L. Selkowitz
Richard and Carol Seltzer
Melissa Sere & Associates
Mr. Daniel Shapiro
Mr. & Mrs. Howard and Natalie Shawn
Sheffield Plastics, Inc.
Ms. Jackie Sheinberg
Mona and Arthur Sherman
Mr. and Mrs. Thomas Brooks Sherman
The Richard Shields Family
Mr. and Mrs. Walter Shmerler
Hon. George P. Shultz
Robert & Roberta Silman & Phoebe Karpel
Mr. Richard B. Silverman
Mr. and Mrs. Robert L. Singleton
Mr. and Mrs. Seymour Solomon
Mrs. William F. Sondericker
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Harvey L. Sperry
Mr. and Mrs. Jerry Spiegel
Peter Spiegelman and Alice Wang
Mr. and Mrs. Charles A. Stakely
Mr. and Mrs. Lewis Stein
Mr. and Mrs. Daniel S. Sterling
Mr. and Mrs. Ronald Stillman
Mrs. Charlotte Stone
Mr. and Mrs. Henry S. Stone
Mr. and Mrs. Stephen A. Stone
Mr. and Mrs. Edward M. Strawgate
The Studley Press, Inc.
Mr. and Mrs. Charles Stuzin
Mr. and Mrs. Michael Suisman
Sullivan Paper Co., Inc.
Dr. and Mrs. Daniel M. Sullivan
Mr. S. Donald Sussman
Mr. and Mrs. George A. Suter, Jr.
Mr. and Mrs. I. David Swawite
Talbots
Mr. and Mrs. Richard Taylor
Mr. and Mrs. Jack Teich
Teletime Media
Textron Inc.
Mr. and Mrs. John L. Thorndike
Mr. and Mrs. Bruce Tierney
Mr. and Mrs. Roger Tilles
Mr. and Mrs. Michael Tweedy
Mr. and Mrs. Howard J. Tytel
Mr. and Mrs. Sidney Ukrain
Mr. Laughran S. Vaber
Walden Printing Co., Inc.
Mr. and Mrs. Harvey Waller
Ward's Nursery & Garden Center
Mr. and Mrs. Charles H. Watts II
Stephen and Dorothy Weber
Mr. and Mrs. Edwin A. Weiller III
Mr. and Mrs. Barry Weiss
Dr. and Mrs. Jerry Weiss
Mr. and Mrs. Robert A. Wells
Mr. and Mrs. Frederic P. Werner
Wheatleigh Hotel & Restaurant
Ms. Carol Andrea Whitcomb
Ms. Carole White
Mr. and Mrs. Thomas H.P. Whitney
Mr. and Mr. Richard E. Willett
Mr. Robert G. Wilmers
Mr. and Mrs. R. Lyman Wood
Mr. Benjamin N. Woodson and Ms. Mary Crowell
Mr. and Mrs. Ira Yohalem
Mrs. Christopher Young
Simon H. and Esther Zimmerman
Richard M. Ziter, M.D.
Mr. and Mrs. Melvin Zuckerman

Names listed as of July 15, 2001



HIGHWOOD CLUB

We would like to thank the following Friends for their generous support. These special individuals have each donated $1,000 to $2,499 to the Tanglewood Annual Fund through contributions to the Tanglewood Music Center, memorial funds, special projects, and unrestricted Annual Fund. This list represents contributions received between September 1, 2000–August 1, 2001.

Abbott's Limousine & Livery Service
Ms. Estanne Abraham and Mr. Martin Fawer
Mrs. Lorraine A. Abraham
Mr. and Mrs. Alan Ades
Mr. and Mrs. Leonard Allen
Frank E. Antonucci, Attorney at Law
William Arnold and Stephanie Wargo
Paul and Leni Aronson
Drs. Beth and Lee Azaroff
Norman Baker Auto Sales, Inc.
Mrs. Ellen Banner
Mr. and Mrs. Benjamin R. Barber
Russell Baris and Marjorie Golden
Dr. and Mrs. Philip Baron
Barrington Associates Realty Trust
Mr. and Mrs. Milo C. Beach
Mr. and Mrs. Herman Becker
Mr. and Mrs. Alan C. Benjamin
Mr. and Mrs. Melvyn Bergman
Berkshire Information Systems, Inc.
The Berkshires Capital Investors
Berkshire Mutual Insurance Company
Mr. Daniel M. Berley
Mr. and Mrs. David Betensky
Mr. and Mrs. Barry L. Beyer
Erik and Doreen Blanc-Rockstrom
Stanley Bogaty, MD
Ms. Mary Bouchoux
Mr. and Mrs. James H. Brandi
Braverman and Associates
Mrs. Anne Brenner
Ms. Arline F. Breskin and Mr. John Koffel
C.T. Brigham Company, Inc.
Miss Mary E. Brosnan
Ms. Sandra L. Brown
Mr. Richard-Scott S. Burow
Henry B. Cabot Award
Cafe Lucia
Camp Greylock, Inc.
Carr Hardware and Supply Co., Inc.
Certilman, Balin, Adler & Hyman
Dr. Antonia Chayes
Christine's Bed & Breakfast
Coffman's Country Antiques
Cohen & White Associates
Mrs. Anita B. Cohen
Kenneth W. Cohen and Maryann Leonard
Mr. and Mrs. Leonard H. Cohen
Mr. and Mrs. Martin Cohen
Mr. and Mrs. Myron Cohen
Mr. Malcolm H. Cole, Jr.
Mr. and Mrs. Abram T. Collier
Colonial Consulting Corp., Inc.
Mr. Charles A. Conine
Mr. Lewis H. Cook
Dr. Charles L. Cooney and Ms. Peggy Reiser
Mr. Robert Copland
Dr. George M. Coulter
The Country Dining Room Antiques
Mr. and Mrs. John C. Craig
Mr. and Mrs. Walter J. Crawford
Crescent Creamery
Dr. Mary Jean Crooks
Miriam and Tom Curnin
Lewis R. Dan, MD
Dr. Lawrence W. Davis
Philip Sedgwick Deely and Hilary Somers Deely
Mr. and Mrs. Foster Devereux
Ms. Judith R. Drucker
Ms. Ellen Dunn
Ms. Margot T. Egan
Mr. and Mrs. Edwin Eisen
Mr. and Mrs. Sheldon N. Epstein
Mr. Steve R. Erenburg
Mr. Monroe G. Faust
Mr. and Mrs. Kenneth R. Feinberg
Sheldon Feinstein, P.C.
Mr. and Mrs. Norman C. Fields
Mr. and Mrs. Jesse Fink
Mr. and Mrs. Peter B. Finn
First Massachusetts Bank
Mrs. Henni Fisher
Dr. and Mrs. Robert L. Fisher
Mr. and Mrs. Nelson I. Fishman
Mr. William O. Flannery
Mr. and Mrs. Stephen Fleischer
Mr. Albert Fortinsky
French Textiles
The Gables Inn
Mr. and Mrs. David H. Galpern
Mr. and Mrs. Leslie J. Garfield
Mr. and Mrs. Gerald N. Gaston
Gateways Inn & Restaurant
Mr. and Mrs. George E. Gayles
Mr. and Mrs. Stephen Genatt
Ms. Anne Gershon
Mr. Stephen A. Gilbert
Dr. Catherine A. Gold
Ms. Erika Goldberg
Sy Goldstein Brokerage, Inc.
Mrs. Eugene Goodman
Dr. and Mrs. Michael E. Gotthelf
Mr. Edward M. Greenberg
Mr. and Mrs. Fred B. Grill
Mr. and Mrs. Sheldon A. Gross
Guido's Fresh Marketplace
Warren H. Hagler, Tax & Financial Consultant
Mr. and Mrs. Tod R. Hamachek
Mr. and Mrs. Scott M. Hand
Mr. and Mrs. Sol Handwerker
James and Lucie Hangstefer
Margaret L. Hargrove
Mr. Randolph G. Hawthorne
Mr. and Mrs. Murray Hazan
Mrs. Paul J. Henegan
Neal and Barbara Henschel
Mr. and Mrs. Robert I. Hiller
Mr. and Mrs. Mark H. Hindal
Mr. and Mrs. Stuart Hirsch
Fred Hochberg, MD
Dr. and Mrs. Brian F. Hoffman
Mr. and Mrs. Charles Hoffman
Ellen B. Holtzman, Esq.
Hoosac Bank
Mr. and Mrs. Lawrence S. Horn
Mr. George L. Howell
Dr. and Mrs. Allen Hyman
The Inn at Stockbridge
Islandia Retreat
Mr. and Mrs. Melvin R. Jarvis
Dr. and Mrs. Rollin M. Johnson
Mr. and Mrs. Michael P. Kahn
Mr. and Mrs. Louis Kaitz
Adele and Jerome J. Kamm
Kaplan Associates L.P.
Mr. and Mrs. Mel Katz
Mr. and Mrs. Elihu Katzman
Mr. and Mrs. Richard W. Kimball
Mr. and Mrs. Jacques Kohn
Mr. and Mrs. Paul Koren
Mr. and Mrs. Benjamin Koven
Mr. and Mrs. Melvin D. Kraft
Dr. and Mrs. Lawrence R. Krakoff
Dr. Petra Krauledat
Mr. and Mrs. Kenneth Krentsa
Mr. and Mrs. Gerd L. Kristeller
Mr. and Mrs. Lawrence Kryger
Carole and Irwin Lainoff
Mr. and Mrs. Cary Lakenbach
Lam Associates, Ltd.
David Landay and Naomi Litvin
Mr. and Mrs. William W. Lanigan
Mr. and Mrs. Francis C. Lawrance
Mr. and Mrs. Steven Lazarus
Mr. and Mrs. Henry A. Leander
Mr. and Mrs. Arthur V. Lee III
Ms. Barbara M. Lee

Ms. Ruth L. Lee
Ms. R. May Lee
Dr. and Mrs. Robert Leffert
Mr. and Mrs. Jesse J. Lehman
Mr. and Mrs. Charles J. Lemmen
Edward M. and Marjorie B. Levin
Mr. and Mrs. Gerald F. Lewis
Mr. and Mrs. John L. Lewis
Dr. Sanford M. Lewis
Ms. Irene Lichtenstein
Mr. and Mrs. Richard Lieb
Mr. and Mrs. Anthony J. Limina
Mrs. George R. Lloyd and
Ms. Susan Antoinette Lloyd
Mr. and Mrs. George H. Lohrer
Long Island Eye Physicians and
Surgeons
Ms. Janine Luke
Mr. Donald W. Maclean
Mr. James P. Maher
Mr. and Mrs. Darryl Mallah
Dr. and Mrs. Matthew B. Mandel
Mr. and Mrs. Edward Mandell
Mr. and Mrs. Stephen Manshel
The Marlebar Group
Dr. and Mrs. Robert J. Mayer
McClelland Health Systems
Mrs. Barbara McCullough
Mr. and Mrs. Robert E. McGill III
Mr. and Mrs. David McKearnan
Mr. and Mrs. Edward M. McKenna
Dr. Joel R. Melamed
Dr. and Mrs. George Menken
Drs. Fred and Andrea Mensch
Mr. and Mrs. Albert W. Merck
Bill and Marie Metlay
Mr. and Mrs. Norman M.
Michaels
Mr. G. Leonard Michon
Mr. and Mrs. Michael A. Miller
Mr. and Mrs. Michael A. Monts
Mr. and Mrs. Robert Morrison
Ray Murray, Inc.
Mr. and Mrs. Milton Musicus
Mrs. Susan Nassau
Mr. and Mrs. Bennett Nathanson
Mr. and Mrs. Harold Natt
Mr. and Mrs. Harold L. Nelson
New England Dynamark Security
New Yorker Electronics Co., Inc.
Mrs. Natalie Newman
Mr. and Mrs. John C. O'Brien
Mr. and Mrs. Gerald O'Neil
Mr. Gerald W. and
Mrs. Alice Padwe
Mr. Daniel S. Pearson and
Ms. Fredricka G. Smith
Mr. and Mrs. Jaroslav Pelikan
Mr. and Mrs. Frank Penglase
Petricca Industries, Inc.
Pilson Communications, Inc.
Pindar Press
The Pittsfield Cooperative Bank
Plastics Technology Laboratories,
Inc.
Mrs. Detlev J. Raymond
Estate of Margaret T. Rebentisch
Charles and Diana Redfern
Dr. and Mrs. F. Peter Rentz
Dr. and Mrs. Robert Resnick
Mr. and Mrs. Robert A. Reynolds
Mr. Philip D. Rich
Dr. Robin S. Richman and
Dr. Bruce Auerbach
Marge and Sy Richman
Mr. and Mrs. Stanley J. Richmond
Riley, Haddad, Lombardi &
Clairmont
Mr. and Mrs. James Q. Riordan
R.L. Associates
Mr. and Mrs. Paul L. Robert
Dr. and Mrs. Gerald S. Roberts
Mr. and Mrs. Mark T. Roberts
David Rockefeller, Jr.
Roeder House Bed & Breakfast
Dr. and Mrs. Ben Rogoff
Ms. Deborah Ronnen
Rookwood Inn
Dr. and Mrs. David L. Rosen
Robert K. Rosenthal, MD
Dr. and Mrs. Alfred E. Rosenthal
Mr. and Mrs. Joseph R. Rosetti
Mr. Adrian E. Ross
Royal Home Health Care Services
of N.Y.
Mr. Samuel J. Rozel
Mr. and Mrs. Arnold Sagalyn
Mr. and Mrs. William Saltzman
Mr. and Mrs. Ernest Samson
Mr. and Mrs. Steven Sanders
Ms. Elisabeth Sapery
Mrs. Elaine Leopold Sargent
Mr. Dan Schmidt
Mr. and Mrs. Michael Schoeman
Dr. and Mrs. David Schottenfeld
Henry and Pearl Schour
Schragger, Lavine & Nagy
Mr. and Mrs. David Schulman
Schweitzer-Mauduit International,
Inc.
Mrs. Nanette E. Scofield
Mr. Robert L. and
Mrs. Jacqueline B. Seaman
Mr. Ron Searls
Security Self Storage
Mr. and Mrs. Leo V. Seligsohn
Mrs. Phyllis H. Selnick
Ms. Perry Shambroom
Mr. and Mrs. Donald L. Shapiro
Dr. Lawrence R. and
Miriam Shapiro
Mr. and Mrs. Stephen A. Shatz
Dr. and Mrs. Michael F. Sheridan
Mr. and Mrs. Frank S. Shewer
Lester M. Shulklapper, Esq.
Drs. Leonard and Gail Silverman
Marion and Leonard Simon
Mr. and Mrs. Arthur M. Siskind
Jack and Maggie Skenyon
Mr. and Mrs. Walter Slavin
Ms. Mary Hunting Smith
Mr. and Mrs. Irwin Speyer
Mr. Fred Steinberg
Ms. Alice Stephens
Mr. James Douglas Stewart
Mr. and Mrs. Murray J. Stichman
Mr. and Mrs. Edward Streim
Mr. and Mrs. Albert L. Sturmer
Mr. and Mrs. Michael Sucoff
Mr. Sherwood Sumner
Sweatland/Payless Oil
Jeanne and John Talbourdet
Mr. and Mrs. William E. Tarlow
Mr. and Mrs. Peter Tatalias
Mr. and Mrs. Leonard Taubenblatt
Mr. and Mrs. Martin Terens
Mr. and Mrs. Karl M. Thomas
Mr. and Mrs. Harvard Tigler
Mr. Orlando N. Tobia
Mr. Peter Trapp
Robert E. Trattner, MD
Mr. Scott A. Trexler
Bernard Turiel, P.A.
Mr. Addison F. Unangst
Mrs. Catharine A. Verhulst
Mr. and Mrs. Roger L. Voisin
Walker House
Alan H. and Jennifer B. Walker
Ms. Avonelle S. Walker
Mr. and Mrs. Robert F. Wallace
Ms. Gayllis R. Ward and
Mr. James B. Clemence
Ward's Nursery & Garden Center
Mr. and Mrs. Jerome Warshawsky
Craig M. Watjen
Mr. and Mrs. Robert A.
Weinerman
Mr. and Mrs. Efrem Weinreb
Mr. and Mrs. Irwin Weiser
Mr. and Mrs. Herman H. Weiss
Mr. and Mrs. Morton L. Weiss
Dr. and Mrs. Albert Wermuth, Jr.
Gregory and Lillian Lennox
Whitehead
Mr. Arthur Wichman
Mr. Robert R. and
Mrs. Sharyn B. Wilson
Mr. Arthur Winston
Mrs. Rosalie S. Wolf
Ms. Roberta Wolfe
Dr. Stuart R. Wolk and
Ms. Lynn Freberg
Mr. and Mrs. Jack Zisblatt
Mr. and Mrs. Lyonel E. Zunz
Mr. and Mrs. Jack Zwick



BSO 2OOO CAMPAIGN

Thanks to visionary leadership and devoted donors, BSO 2OOO, a five-year campaign that concluded August 31, 2000, raised an unprecedented $150.3 million to carry on the mission of the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Tanglewood Music Center, and around the world. The tireless efforts and generous support of BSO donors made this campaign a success.

BSO 2OOO has positioned the Orchestra to continue in the new millennium in its long-established role as a musical leader. The campaign also secures the organization's multifaceted mission of providing unequaled performance, education and outreach, and in maintaining its exceptional concert facilities at Symphony Hall and Tanglewood.

The Boston Symphony Orchestra salutes these donors for their dedicated investment in music and its future. The following list recognizes those donors whose capital, endowment, and annual gifts to the BSO over the five years of the campaign, ending August 31, 2000, totaled $50,000 and more.

For further information, contact J. Carey Bloomfield, Director of Development, at (413) 637-5260, or Elizabeth P. Roberts, Director of Individual Giving, at (413) 637-5275.

$10,000,000 and above

Mr. and Mrs. Julian Cohen
Mr. and Mrs. Ray Stata

$5,000,000 to $9,999,999

Fidelity Investments

$2,500,000–$4,999,999

Germeshausen Foundation
Mrs. Kenneth J. Germeshausen

$1,000,000 - $2,499,999

Anonymous (3)
Mr. and Mrs. J. P. Barger
Mr. and Mrs. Peter A. Brooke
Mr. John F. Cogan, Jr. and
Ms. Mary L. Cornille
Mrs. Stanton W. Davis
Alan J. and Suzanne W. Dworsky
Mr. and Mrs. John P. Eustis II
Estate of Anna E. Finnerty
Mr. and Mrs. John H. Fitzpatrick
Estate of Edith C. Howie
Massachusetts Office of Travel & Tourism
Ms. Mary Jane McKenna
NEC Corporation
Mr. Koji Nishigaki
Mr. and Mrs. William J. Poorvu
Schoenhof Family Foundation
Mr. and Mrs. Thomas G. Stemberg*
Helen F. Whitaker Fund
Mr. and Mrs. John Williams

$500,000–$999,999

Anonymous (5)
Mr. and Mrs. Harlan E. Anderson
Mr. and Mrs. David B. Arnold, Jr.
Estate of Norman V. and Ellen B. Ballou
Mr. and Mrs. George W. Berry
Ms. Jan Brett and Mr. Joseph Hearne*
Catherine and Paul Buttenwieser
Helene R. Cahners-Kaplan and
Carol R. Goldberg
James and Tina Collias*
Mr. and Mrs. William H. Congleton

$500,000–$999,999 *continued*

Connell Limited Partnership
Mr. William F. Connell
FleetBoston Financial
Mr. Charles K. Gifford
Four Seasons Hotel Boston
Mr. Robin A. Brown
Mr. and Mrs. Harvey Chet Krentzman*
Mr. and Mrs. R. Willis Leith, Jr.*
Mr. and Mrs. Edward H. Linde
Nancy Lurie Marks Foundation
The Morse Foundation
Mrs. Robert B. Newman*
Seiji and Vera Ozawa
Kristin and Roger Servison
Mr. and Mrs. Carl J. Shapiro
Mr. and Mrs. Denis F. G. Tottenham
United States Department of Housing and Urban Development
WCRB 102.5 FM
Mr. William W. Campbell
WCVB-TV Channel 5
Mr. Paul La Camera
Stephen and Dorothy Weber
Mr. and Mrs. Stephen R. Weiner
Estate of G. Crandon Woolley

$250,000 - $499,999

Anonymous (2)
AT&T
Ms. Esther Silver-Parker
AT&T Foundation
Ms. Suzanne Sato
American Airlines
Mr. James K. Carter
Gabriella and Leo Beranek
Mr. and Mrs. Alan Bressler
Estate of Virginia Wellington Cabot
Chiles Foundation
Mr. Earle M. Chiles
Estate of Harold G. Colt
Mr. and Mrs. Lewis S. Dabney*
Nina L. and Eugene B. Doggett
Arthur and Linda Gelb
Ann and Gordon Getty Foundation
John Hancock Funds
Ms. Maureen Ford
Susan Morse Hilles
John Hitchcock*
Estate of Arlene M. Jones
Estate of Marcia H. Kalus
Mr. and Mrs. George H. Kidder
Mr. and Mrs. Gordon F. Kingsley
Dr. and Mrs. Arthur R. Kravitz
LEXUS
Ms. Nancy Heikes
Estate of Franklin J. Marryott
Massachusetts Cultural Council
Mr. Peter Nessen
Mrs. August R. Meyer
Mr. and Mrs. Nathan R. Miller
William Inglis Morse Trust
Megan and Robert O'Block
Thomas A. Pappas Charitable Foundation
Betsy Pappas Demirjian
Estate of Violet Pashalian
Mr. and Mrs. Millard H. Pryor, Jr.
Mr. and Mrs. Robert E. Remis*
Mr. and Mrs. Jerome Rosenfeld
Carole and Edward I. Rudman*
The Miriam Shaw Fund
Richard and Susan Smith Family Foundation
Estate of Russell B. Stearns
Verizon
Mr. Robert Mudge
Henry and Joan T. Wheeler

$100,000–$249,999

Anonymous (5)
Ms. Eunice Alberts
Vernon R. Alden
American Express Company
Mrs. Rae D. Anderson*
Andersen Consulting, LLP
Mr. John L. Bladon
Andersen Consulting, LLP
Mr. William D. Green
Caroline Dwight Bain
Estate of Gwendolyn C. Barbour
Richard and Sally Bartley
George D. and Margo Behrakis
Theodore and Evelyn Berenson Charitable Foundation



$100,000–$249,999 *continued*

Mr. William I. Bernell
Ms. Lynda Schubert Bodman
The Boston Foundation
Ms. Anna Faith Jones
Boston Symphony Association of Volunteers
Estate of Bartol Brinkler
Estate of Ruth Seamon Brush
William T. Burgin
Ms. Renee Burrows
Cabot Family Charitable Trust
Mr. and Mrs. James F. Cleary
Phyllis and Lee Coffey Fund
Combined Jewish Philanthropies Donor Advised Fund Program
Community Newspaper Company
Mr. William R. Elfers
Ms. Alice Confortes
Johns H. Congdon
Mr. and Mrs. John M. Connors, Jr.
Country Curtains
Mr. and Mrs. John H. Fitzpatrick
Mr. and Mrs. Bigelow Crocker, Jr.
Mr. and Mrs. John J. Cullinane
Deborah B. Davis
Deloitte & Touche
Mr. Michael J. Joyce
Dr. and Mrs. Charles C. Dickinson III
Mrs. Marion Dubbs
William R. and Deborah Elfers
EMC Corporation
Mr. Richard J. Egan
Essex Investment Management Co., LLC
Mr. Joseph C. McNay, Jr.
Estate of Frances Fahnestock
Fidelity Charitable Gift Fund
Filene's
Mr. J. Kent McHose
Estate of Erna V. Fisher
Fisher Scientific International, Inc.
Mr. Paul M. Montrone
Nancy Fitzpatrick and Lincoln Russell
Miss Elaine Foster*
Richard and Helen Fraser
Daniel Freed and Shirley Cohen Freed
Mr. and Mrs. Dean W. Freed
Friends of Armenian Culture Society
Fromm Music Foundation
Mr. and Mrs. James G. Garivaltis*
Estate of Rosamond Gifford
The Gillette Company
Goodwin, Procter & Hoar, LLP
Ms. Regina M. Pisa
The Gordon Fund
Mr. and Mrs. Clark H. Gowen
The Grainger Foundation
Estate of Marion A. Green
Mr. and Mrs. Daniel S. Gregory*
Genuity, Inc.
Mr. Paul R. Gudonis
Margaret L. Hargrove
Mr. and Mrs. Francis W. Hatch
Daphne and George Hatsopoulos
William Randolph Hearst Foundation
Julie and Bayard Henry
Estate of Edith Heymans
Estate of Martin Hoherman
Estate of Elizabeth B. Hough
Mr. and Mrs. F. Donald Hudson*
Mr. Charles H. Jenkins, Jr.
John Hancock Financial Services
Mr. David D'Alessandro
Steven E. Karol
Stephen B. Kay and Nan Bennett Kay
Mr. and Mrs. Robert I. Kleinberg
Dr. and Mrs. David I. Kosowsky
Don Law Companies
Mr. Don Law
Ms. Barbara Lee/Raymond E. Lee Foundation
Mr. Thomas H. Lee and Anne Tenenbaum
June Rockwell Levy Foundation, Inc.
Liberty Mutual Insurance Group
Mr. Edmund F. Kelly
Mr. and Mrs. John A. MacLeod II
Estate of Clara J. Marum
Mr. and Mrs. Joseph C. McNay
Mellon New England
Ms. Joanne Jaxtimer
Mr. and Mrs. Albert W. Merck
Mr. and Mrs. Paul M. Montrone
John Moriarty & Associates
Carol & John Moriarty
Gloria & William Snyder
Susan & David Leathers
Sharon & Steven Weber
National Endowment for the Arts
NSTAR
Mr. Thomas J. May
Annette and Vincent O'Reilly
PaineWebber, Inc.
Mr. James F. Cleary
Mr. Richard F. Connolly
Mr. Charles T. Harris
Mr. Joseph F. Patton, Jr.
Mr. and Mrs. Daniel Pierce
Mrs. Gloria Moody Press
PricewaterhouseCoopers, LLP
Mr. John O'Connor
Mr. and Mrs. Irving W. Rabb
Raytheon Company
Ms. Carol Ramsey
Mr. and Mrs. Peter C. Read
Estate of Margaret T. Rebentisch
The Red Lion Inn
Nancy J. Fitzpatrick
Lisa Reindorf and Mitchell Goldman
Nicole Reindorf and Robert Lawrence
Wanda Reindorf
Mr. Daniel E. Rothenberg
Mrs. George R. Rowland
Estate of Wilhelmina C. Sandwen
Dr. Raymond and Hannah H. Schneider
The William E. and Bertha E. Schrafft Charitable Trust
Sheraton Boston Hotel and Towers
Mr. Larry Trainer
Hinda L. Shuman
Sony Corporation of America
Mr. Norio Ohga
Estate of Sylvia R. Spiller
The Starr Foundation
State Street
Mr. Marshall N. Carter
Mr. William P. Stewart
Mr. and Mrs. James V. Taylor
TDK Electronics Corporation
Mr. Kuni Matsui

$100,000–$249,999 *continued*

Mr. and Mrs. Wilmer J. Thomas, Jr.
Mr. and Mrs. William F. Thompson
Mr. and Mrs. John L. Thorndike
The Trust Family Foundation
United States Department of Education
Von Hoffmann Press, Inc.
Mr. Robert Uhlenhop
Leo Wasserman Foundation
David R. and Muriel K. Pokross, Trustees Joan P. and Ronald C. Curhan
Waters Corporation
Mr. Douglas A. Berthiaume
Edwin S. Webster Foundation
Estate of Nancy P. Williams
Drs. Richard and Judith Wurtman
Dr. and Mrs. Nicholas T. Zervas
Estate of Jerome R. Zipkin

$50,000–$99,999

Anonymous (4)
A.T. Kearney, Inc.
Mr. Arthur Bert
American Airlines
Mr. Bernie Willitt
Allmerica Financial
Mr. David Portney
Analog Devices, Inc.
Mr. Ray Stata
Arthur Andersen, LLP
Mr. George E. Massaro
Aon Risk Services, Inc. of Massachusetts
Mr. Michael E. Toner
Arnold Communications, Inc.
Mr. Ed Eskandarian
Joseph F. Azrack and Abigail S. Congdon
Mr. and Mrs. Spencer Baker
Bartley Machine Manufacturing Co.
Mr. Richard Bartley
Bingham Dana, LLP
Ms. Catherine Curtin
Biogen, Inc.
Mr. James L. Vincent
Blue Cross and Blue Shield of Massachusetts
Mr. William C. Van Faasen
Boston Herald
Mr. Patrick J. Purcell
Boston Ventures Management, Inc.
Mr. and Mrs. John M. Bradley
Mr. and Mrs. Irving S. Brudnick
Mr. and Mrs. Craig Burr
CSC
Ms. Nancy McCarthy
Virginia Wellington Cabot Foundation
Dr. Edmund B. Cabot
Choate, Hall & Stewart
Mr. Samuel B. Bruskin
Mr. Peter M. Palladino
Citizens Bank
Mr. Thomas J. Hollister
Clipper Ship Foundation, Inc.
Mr. and Mrs. Abram T. Collier
Don and Donna Comstock
Mr. and Mrs. William M. Crozier, Jr.
Bob and Lynn Daly
Mr. and Mrs. Miguel de Bragança
Demoulas Foundation
Ms. Frances Demoulas Kettenbach
The DeWolfe Companies, Inc.
Mr. Richard B. DeWolfe
Eastern Enterprises/ Boston Gas Company
Mr. J. Atwood Ives
Mr. Chester R. Messer
Mrs. Harriett M. Eckstein
Mr. William P. Egan
Mr. and Mrs. George M. Elvin
Ernst & Young, LLP
Mr. James S. DiStasio
Elizabeth Taylor Fessenden Foundation
Fidelity Capital Markets
Mr. Timothy McKenna III
Mr. and Mrs. Lawrence K. Fish
Mr. Thomas J. Flatley
Myrna H. and Eugene M. Freedman
Mr. and Mrs. Robert L. Gable
Mr. and Mrs. George P. Gardner, Jr.
Goldman, Sachs & Co.
Mr. Daniel Jick
Mr. and Mrs. Mark Goldweitz
The Florence Gould Foundation
Estate of Grace Cornell Graff
Mr. John L. Grandin, Jr.
The William and Mary Greve Fund, Inc.
Mrs. Henry M. Halvorson
Harcourt General, Inc.
Mr. Richard A. Smith
Carol and Robert Henderson
Hewitt Associates
Mr. John Kiely
William & Flora Hewlett Foundation
Hewlett Packard Company
Mr. Ben L. Holmes
Mr. Edwin W. Hiam
Mr. James G. Hinkle *
Estate of Hester R. Hopkins
Hill, Holliday, Connors, Cosmopulos, Inc.
Mr. John M. Connors, Jr.



$50,000–$99,999 *continued*

Holland Mark Edmund Ingalls
Mr. Richard C. Garrison
Houghton Mifflin Company
Mr. Nader F. Darehshori
IBM and Lotus Development Corporation
Mr. Sean C. Rush
ITT Sheraton Corporation
Mr. Dan Weadock
Estate of Grace B. Jackson
Mr. and Mrs. Edwin A. Jaffe
Mr. and Mrs. Robert Jaffe
Mr. Charles H. Jenkins, Sr.
Mr. William M. Joel
John F. Farrell & Associates
Mr. John F. Farrell, Jr.
Mr. and Mrs. Béla T. Kalman
Bill and Mimi Karlyn
Estate of Mary Jane Kelley
Estate of Louise Shonk Kelly in memory of Mary Brooks Whittemore
Mr. and Mrs. Douglas A. Kingsley
Kissei Pharmaceutical Co., Ltd.
Estate of Allen and Betsy Kluchman
Audrey Noreen Koller *
KPMG, LLP
Mr. Donald B. Holmes
Mr. and Mrs. Robert A. Lawrence
Lend Lease Real Estate Investments, Inc.
Mr. Dana J. Harrell
Mr. and Mrs. Robert J. Lepofsky
Mr. Alexander M. Levine
Estate of Leona Levine
Lucia Lin and Keith Lockhart
Estate of Augusta W. Little
Loomis-Sayles & Company, LP
Mr. Mark W. Holland
Mr. and Mrs. Caleb Loring, Jr.
Dr. and Mrs. Frederick H. Lovejoy, Jr.
Anne Lovett and Stephen Woodsum
The Lowell Institute
LPL Financial Services
Mr. Todd A. Robinson
Lucent Technologies, Inc.
Mr. Eldred F. Newland, Jr.
Diane H. Lupean and Mrs. Edward M. Lupean
Mrs. Charles P. Lyman
Manulife Financial
Mr. John DesPrez III
Estate of Morton Margolis
Marsh USA, Inc.
Mr. Michael P. Golden
Carol and Thomas McCann
Sarah G. McCarthy Memorial Foundation
Estate of Charlotte McKenzie
McKinsey & Company, Inc.
Mr. David G. Fubini
Mr. Richard P. Menaul *
Meredith & Grew, Inc.
Mr. Thomas J. Hynes, Jr.
Merrill/Daniels
Mr. Ian Levine
Dr. Martin C. Mihm, Jr.
The Morningstar Family Foundation
Mrs. Olney S. Morrill
New England Financial
Mr. James M. Benson
Mr. and Mrs. Andrew L. Nichols
Mrs. Elizabeth P. Nickerson
Mr. and Mrs. Rodger P. Nordblom
NORTEL NETWORKS
Mr. Douglas Martin
Mr. and Mrs. Robert T. O'Connell
Dr. and Mrs. James J. Olsen
Overly Foundation
Jane and Neil Pappalardo
PerkinElmer, Inc.
Mr. Gregory L. Summe
William and Lia Poorvu
Printed Circuit Corporation
Mr. Peter Sarmanian
Dr. Carol Reich and Mr. Joseph Reich
Estate of Florence M. Reid
The Rhode Island Foundation
Billy Rose Foundation, Inc.
Mr. Roger A. Saunders
David and Marie Louise Scudder
Mr. and Mrs. Francis P. Sears, Jr.
Ms. Eileen C. Shapiro
Mr. and Mrs. Ross E. Sherbrooke
Dr. and Mrs. Richard F. Spark
Mr. and Mrs. Ira Stepanian
Mrs. Anson P. Stokes
Stone Charitable Foundation
Stone & Webster
Mr. H. Kerner Smith
Mr. John Studzinski
Taco, Inc.
Mr. John Hazen White, Sr.
Tanglewood Volunteer Association of the Boston Symphony Association of Volunteers
Thermo Electron Corporation
Mr. Richard F. Syron
Trust for Mutual Understanding
United Airlines
Mr. John Tipping
Mr. and Mrs. Loet A. Velmans
Watts Industries, Inc.
Mr. Timothy P. Horne
Mrs. Joan D. Wheeler
Mr. and Mrs. Robert C. Winters
Estate of Dixie Ward Wonders
The Cornelius and Muriel Wood Charitable Fund
Mr. and Mrs. Richard F. Young